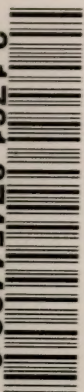


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THE WARWICK SHAKESPEARE



KING JOHN

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KING JOHN

EDITED BY

G. C. MOORE SMITH, M.A.

PROFESSOR OF ENGLISH LANGUAGE AND LITERATURE IN UNIVERSITY COLLEGE
SHEFFIELD

LONDON

BLACKIE & SON, LIMITED, 50 OLD BAILEY, E.C.
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THE WARWICK SHAKESPEARE

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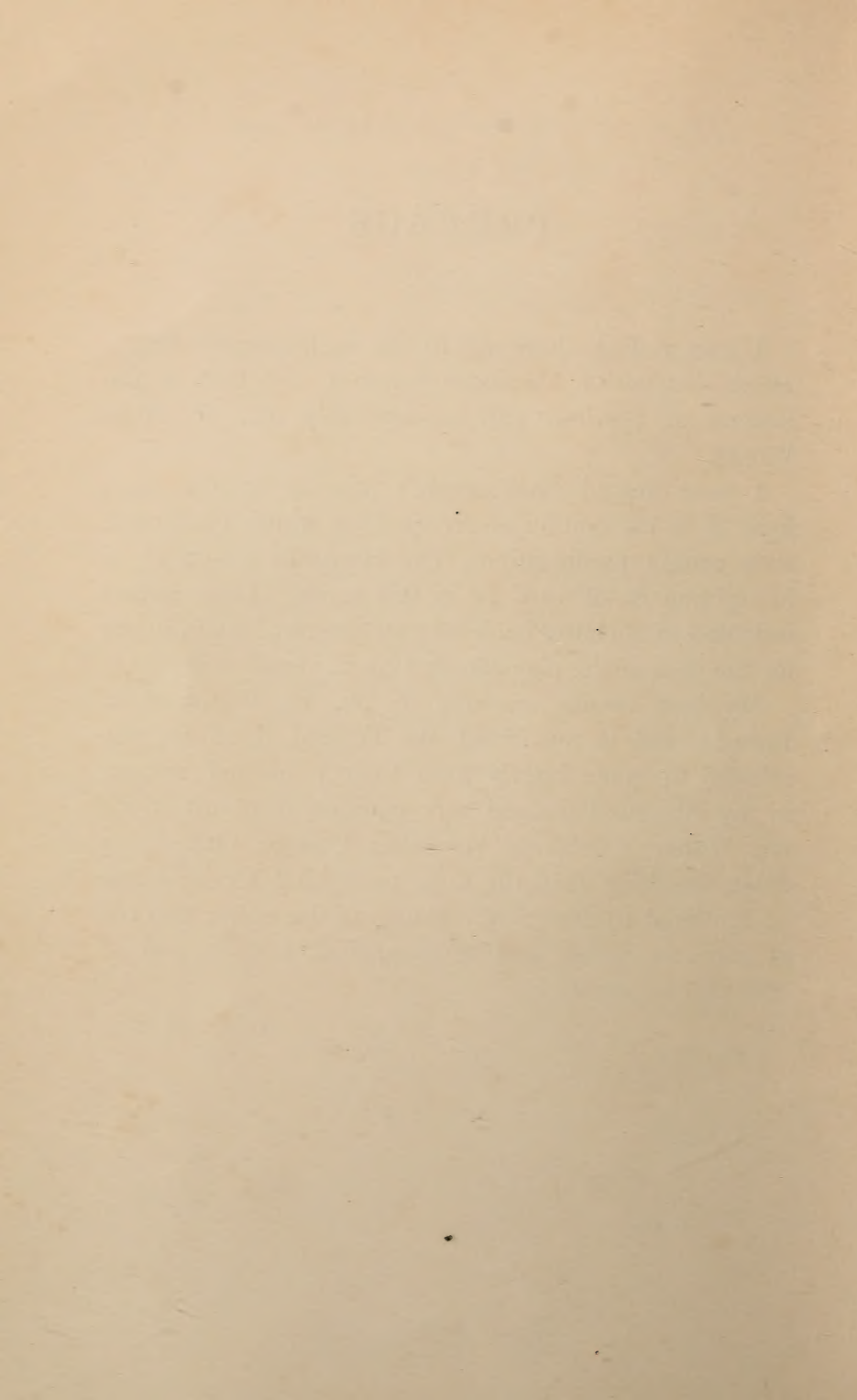
PREFACE

I owe a debt above all to the indispensable *Shakespeare Lexicon* of Alexander Schmidt, and next to the labours of previous editors, especially Mr. W. Aldis Wright.

I have treated Shakespeare's prosody on the same lines as in my edition of *Henry V*, in which I followed, with certain modifications, Dr. Herford's treatment in his edition of *Richard II* in this series. I am further indebted to the latter book for a statement of the evidence for the date of the play afforded by its versification.

My best thanks are due to Dr. H. Bulthaupt of Bremen, and to my friend Mr. Edward Rose, for permission to quote largely from their published writings in my introduction—and very particularly to my friend Mr. Walter Worrall of Worcester College, Oxford, for doing for *King John* the same most kind service which he rendered to *Henry V*. Happy is the editor who has at once so sound and accomplished a critic and so generous a comrade!

G. C. M. S.



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INTRODUCTION

I. THE DATE OF THE PLAY

King John was never printed till 1623 (seven years after Shakespeare's death), when it found a place in the first collected edition of his plays, the famous 'First ^{External} Folio', under the title 'The life and death of King ^{evidence.} John'. However, already in 1598 Francis Meres, in his *Palladis Tamia*, had mentioned it among Shakespeare's tragedies, so that it was already written at that date, and the only question for us is, how long before. Shakespeare's play, as we shall see, is an adaptation of an earlier play which is still preserved to us, and which bears the title: *The Troublesome Raigne of Iohn King of England, with the discoverie of King Richard Gordelions Base Sonne (vulgaly named, The Bastard Fawconbridge): also the death of King Iohn at Swinstead Abbey. As it was (sundry times) publicly acted by the Queenes Majesties Players, in the honourable Citie of London.* This play was, so far as we know, first printed in 1591.

There is therefore strong presumption, if Shakespeare worked on the old play in its printed form, that he wrote *King John* sometime after 1591. But this is a point so clear from other evidence that we need not rest our faith in it on the relation of Shakespeare's play to *The Troublesome Raigne*.

The other evidence which would force us to ascribe *King John* to some date between 1591 and 1598 is *internal*,—that afforded by the style and versification of the play as compared with other works of Shakespeare. Professor Herford, in his edition of *Richard II* in this series, pp. 11-13, has

explained very clearly in what way the versification of one of Shakespeare's plays may yield evidence as to the date at which the play was written. It is sufficient to say here that, speaking generally, Shakespeare tended to use rhyme less and less during his poetical career, but, on the other hand, he tended more and more to have an extra syllable at the end of a line ('double-ending'), to close a line with a 'light-ending',¹ and to make a speech end in the middle of a line. Accordingly we get four *tests*, which we may apply to different plays—(i) the rhyme test, (ii) the 'double-ending' test, (iii) the 'light-ending' test, and (iv) the 'line broken between two speakers' test.

The following table, taken from Professor Herford's Introduction, will show the result of applying these tests to *King John* and other plays written not later than 1599:—

	(1 H. 6)	2. 3 H. 6	R. 3	(R. and J.)	K. J.	R. 2	1 H. 4	2 H. 4	H. 5
Test i.	10·0	3·0	3·5	17·2	4·5	18·6	2·7	2·9	3·2
„ ii.	8·2	13·7	19·5	8·2	6·3	11	5·1	16·3	20·5
„ iii.	10·4	10	13·1	14·2	17·7	19·9	22·8	21·4	21·8
„ iv.	0·5	1·0	2·9	14·9	12·1	7·3	14·2	16·8	18·3

The plays tested are *Henry VI, Part 1*, *Henry VI, Parts 2 and 3*, *Richard III*, *Romeo and Juliet*, *King John*, *Richard II*, *Henry IV, Part 1*, *Henry IV, Part 2*, and *Henry V*. The figures represent the percentage of lines with *rhyme*, *light-ending*, &c., to the whole number of lines in the given play. It will be seen that though the first two tests give a rather inconclusive result, by the last two, which, as Professor Herford says, are superior to the others as being less liable to vary with the variations of subject-matter, *King John* comes well in the middle of the series, very near to *Richard II*, and somewhere between *Richard III* and *1 Henry IV*. The dates of these plays being tolerably well fixed as 1593 and 1596 or 1597, we are led to the conclusion that *King John* was written between those years.

And more general considerations lead to the same result.

¹ See Appendix II, I. A. § 3 (i) and § 4 (i).

The large number of plays-on-words which are found in *King John* (see Appendix V), the 'conceits' (see iv. 1. 61, *n.*), the occasional lyrical strain (as in ii. 1. 426, &c.), the complete absence of prose, these are sure signs of Shakespeare's comparatively early work, work, that is, of the period preceding the two parts of *Henry IV*. On the other hand, the mixture of comedy with tragedy which is shown here in the speeches of the Bastard, but is hardly found in the other early plays, is an evidence that *King John* was written at a date not long before *Henry IV*. As Professor Herford happily expresses it in his introduction to the play in the *Eversley Shakespeare*, "The Bastard opens the cycle of Histories founded upon humour and heroism, as John closes the cycle founded upon anguish and crime". Among those best qualified to judge, then, there seems to be no question that *King John* was written somewhere about 1594-1596: but a certain difference of opinion remains as to whether it *preceded* *Richard II* and so dates from the earlier part of the above period, or followed *Richard II* and dates from 1595 or 1596. Some critics put it in the later year because they think that in Constance's lamentations over Arthur (*e.g.* iii. 4. 93, &c.) Shakespeare is expressing his own feelings at the loss of his only son Hamnet, who died at the age of eleven in August, 1596. Others argue very plausibly that Shakespeare, not being in the habit of introducing *himself* into his plays, would not have been likely thus to trade on his private sorrow, and accordingly it is more likely that *King John* was written *before* his son's death. Mr. Sidney Lee, perhaps our first authority, considers that *King John* was written *after* *Richard II*, but he ascribes it to the year 1595.

2. THE SOURCES OF THE PLAY

(a) HOW THE OLD PLAY WAS COMPOSED FROM HOLINSHED'S *CHRONICLE*

As has been said above, Shakespeare's play of *King John* is based on an earlier play, in two Parts, called *The Trouble-*

some Raigne of Iohn King of England, which was printed, *The Troublesome Raigne*, apparently for the first time, "for Sampson Clarke", in 1591. In that edition the second Part had a separate title-page. In a new edition, "Imprinted by Valentine Sims for John Helme" in 1611, the two parts were put together, and now the play ceased to be anonymous, and bore on the title-page the words—"Written by W. Sh.". One cannot doubt that these words were intended to make buyers believe that the author was Shakespeare. A third edition published in 1623 gives the name in full, "Written by W. Shakespeare".

There can be no doubt that *The Troublesome Raigne* was not written by Shakespeare.¹ Mr. Fleay suggests that it was ^{Its} written in 1589 immediately after the defeat of the authorship. Spanish Armada, and he sees traces in the play of the joint-authorship of Greene, Lodge, and Peele. These men were, moreover, as he says, the only playwrights known to be connected with the Queen's Company, by whom the play was produced. (See the full title given on p. vii above.) As an argument for divided authorship it is certainly noteworthy that in scene iii of the Second Part 'Lewis' is a monosyllable (as in Shakespeare), whereas in the rest of the play it is a disyllable. Leaving the question of authorship, however, as still undetermined, we may ask 'What was the source from which the author or authors of the old play drew their incidents?'

This, as in the case of Shakespeare's 'histories' (other than *King John*), was undoubtedly Holinshed's *Chronicles*, of which ^{Based on} a first edition appeared in 1577 and a second in ^{Holinshed.} 1587. But Holinshed is not responsible for the complete defiance of historical chronology which characterizes the construction of *The Troublesome Raigne*.

The play opens shortly after the death of Richard I in 1199. Chatillion (a character not found in history) arrives

¹ Mr. Edward Rose (*Macmillan's Magazine*, vol. xxxix, p. 70) gives one reason which in itself would go a long way. "He has recast it [in *King John*] more completely than any one ever could,—or would, with a first cast often so powerful—recast his own work."

to summon John in the name of King Philip of France to give up England, Ireland, and his possessions abroad to his nephew Arthur. (The demand of England and Ireland is an addition of the dramatist and has no basis in Holinshed.) After this, as in Shakespeare's play, comes the unhistorical incident in which Philip, the reputed son of Sir Robert Fauconbridge, at the cost of sacrificing his legal inheritance, prefers to acknowledge himself a bastard son of King Richard Cordelion. (Mr. Boswell-Stone¹ thinks that the incident of the choice made by Philip may have been suggested to the dramatist by a similar choice made by Dunois, bastard son of Lewis, Duke of Orleans, told in Halle's *Chronicle*, or by one made by Morgan, Provost of Beverley, bastard son of King Henry II of England, told by Stow.) The whole character of Philip, one of the most important in the play, was created by the dramatist out of the following brief passage in Holinshed: "Philip bastard sonne to King Richard to whom his father had giuen the castel and honor of Coinacke killed the vicount of Limoges, in reuenge of his fathers death". The story of the Bastard's birth, as told in this play and afterwards by Shakespeare, is itself a defiance of history, as King Richard only came to the throne in 1189, and Philip in 1199 could not have been ten years old.

Analysis of incidents of *The Troublesome Raigne* in comparison with those given in Holinshed.

The Bastard.

The story of Richard's having acquired his name by slaying a lion is apparently not found in Holinshed. Mr. Boswell-Stone quotes, however, from Fabyan (ed. 1516, 304): "It is red of this Rycharde that durynge y^e tyme of his Inprysonement [in Germany] he shuld sle [=he slew] a lyon & tere y^e Harte out of his body, where through he shuld deserue [=deserved, won] y^e name of Rycharde Cure de Lyon".

The next scene in the old play tells of the return of Chastillon to the French king, then besieging Angiers, followed

¹ *Shakespeare's Holinshed*, p. 48. To this most careful work I am indebted for the references to Holinshed and the dates of events given in the following pages.

immediately by the arrival of John himself. As the citizens of Angiers refuse to admit either the French or the English into their town, a battle ensues, in which the Bastard "chaseth Lymoges the Austrich Duke, and maketh him leaue the Lyons skinne". (It is, therefore, the old dramatist who is responsible for identifying the Duke of Austria, who had

Austria and Lymoges. imprisoned Richard in 1193, with the Viscount of Limoges, before whose castle Richard was mortally wounded in 1199.) The fighting being indecisive, the

citizens now propose that Philip and John should come to

Marriage of Lewis and Blanch. terms, and that Philip's son, Lewis the Dauphin, should marry John's niece, Blanch. Holinshed

tells of the capture of Angiers by Queen Elinor in 1199, and of its recapture by John in 1206, and of an interview between John and Philip in August, 1199, but he shows no connexion between these events and the betrothal of Lewis and Blanch. This really took place at a new interview between the two kings on May 23, 1200, on which occasion Arthur, as Duke of Brittany, did homage to John as his liege-lord, an incident strangely perverted by the dramatist, who makes John give him Brittany "for his own". The dramatist further represents (of course unhistorically) that Blanch had previously been promised by Queen Elinor to the Bastard.

Immediately after the conclusion of the peace between France and England, Pandulph, the Pope's legate, arrives to

John's dispute with the Pope. forbid the agreement and to remonstrate with John for refusing to acknowledge Stephen Langton as Archbishop of Canterbury. On John's defiance of the Pope, Pandulph pronounces him excommunicate, absolves his subjects from allegiance, and Philip from the oath just taken, and orders Philip to renew the war.

(According to Holinshed, Pandulph was sent to England to remonstrate with John in 1211. John was deposed by the Pope in 1212, who then sent Pandulph to France to urge Philip to carry out the decree. These events are, however, treated by the dramatist in close connexion with the marriage of Lewis and Blanch in 1200.)

As a result of Pandulph's intervention, the war is renewed. The incidents of the war (the capture of Queen Elinor, and her rescue by John, who in turn captures Arthur) agree with an account given by Holinshed of the war between John and Philip in 1202, although the dramatist inserts the incident of the killing of Lymoges by the Bastard, which took place according to Holinshed in 1199. After the battle John orders the Bastard to ransack the abbeys and seize their coin to serve as pay for the soldiers, while he commits his prisoner Arthur to the charge of Hubert de Burgh. For the former incident there is no historical authority, but we find in Holinshed that Arthur was kept in prison at Falais "vnder the charge of Hubert de Burgh".

Pandulph now urges the Dauphin to induce his father to renew the war, on the ground that, now that Arthur is in John's hands (and, it is presumed, will shortly die), the Dauphin himself has the fairest title to the English crown. (This is a further adaptation apparently of Holinshed's account of the events of 1212-1213 given above.)

The next scene shows the Bastard ransacking the abbeys, and an opportunity is given for a good deal of coarse humour at the expense of the Roman Church. The Bastard next arrests one Peter, a prophet, who was deluding the populace. In the next scene, which is based on a story mentioned by Holinshed, Hubert has received John's warrant to put out Arthur's eyes, but finally, conscience-stricken, shrinks from executing the order. (Arthur, according to history, was eighteen years of age, but in this play, as afterwards in Shakespeare's, he is clearly much younger.) John now, in spite of the protests of his lords, announces his intention of being crowned again. The Bastard arrives and tells John that he has with him the prophet from "nere Pomfret", and John agrees to see him when the coronation is over. Immediately after the coronation, the lords ask as a boon the release of Arthur, which John grants, knowing all the while the secret instructions which he has given to Hubert. The Bastard suddenly sees the appearance of five moons in the

sky, and the prophet is brought in to explain the portent. Having done so, he further declares that,

"ere Ascension day
Haue brought the Sunne vnto his vsuall height",

John will have lost his crown. John has the prophet committed to prison, and threatens him with death. Arguing within himself that the only enemy who can bring about the fulfilment of this prophecy is Arthur, he now tells the lords that he recalls the promise just made to them. "The brat shall die that terrifies me thus." Hubert arrives with the

False news
of Arthur's
death.

false news (uttered in presence of the lords), that the king's order has been executed—Arthur's eyes have been put out, and he has died of the pain. The lords in horror at the deed leave the royal presence in a mood of mutiny. John now frantically reproaches Hubert for having obeyed him, on which Hubert proclaims that the deed had, in fact, not been done:—

"He liues my Lord, the sweetest youth aliue,
In health, with eyesight, not a hair amisse".

With the exclamation,

"What, liues he! Then sweete hope come home agen",

John sends Hubert to tell the lords the good news. So ends the First Part of the play.

The Second Part bears the title *The Second part of the troublesome Raigne of King John, conteining the death of Arthur Plantaginet, the landing of Lewes, and the*
Part II. *poysoning of King John at Swinstead Abbey.*

It opens with Arthur's death, caused by a fall in attempting to escape from prison. Holinshed had given as one of the Arthur's accounts current of Arthur's death: "Some haue death. written that as he assaied to haue escaped out of prison, and proouing (= attempting) to clime ouer the wals of the castell, he fell into the riuer of Saine, and so was drowned". Stage-requirements of course made it necessary that Arthur should fall on the ground and not in a river, and the construction of the play further demanded that his death should

take place in England and not at Rouen. The scene is in close connexion with the last scene of the First Part of the play. Accordingly, immediately after Arthur's death the lords arrive on the spot. After hearing Hubert's story they had set out to find the prince's grave. They find instead his battered corpse. When Hubert returns to tell them that Arthur is alive, they confront him with what seems to them the proof of his crime, and bid him begone. They then determine to invite the Dauphin to invade the kingdom, and promise each other to meet again on April 10th at St. Edmunds Bury to take oath to the conspiracy. (Historically, Arthur's death took place in 1203, while the offer of the crown to Lewis by the English lords was not till 1215.) The next scene brings us to the Ascension Day, by which time, according to the prophet, John was to lose his crown. John now hears from Hubert that Arthur is dead. All fear of the fulfilment of the prophecy seeming to be over, he at once orders the death of Peter. But the Bastard arrives with bad news. The Church is disaffected, the nobles have elected Lewis king, and his landing is expected every hour. John is confounded by what he hears, and sends Philip to urge the nobles to return to him. Some words of his speech strike the key-note of the play, a note which was kept in Shakespeare's *King John*:

" Though Iohn be faultie, yet let subjects beare,
He will amend and right the peoples wrongs.
A Mother though she were vnnaturall,
Is better than the kindest Stepdame is;
Let neuer Englishman trust forraine rule."

But when he is alone John shows himself unable to act on his own principles. Seeing that his real enemy is the Pope, he comes to the conclusion that there is no way for him to ride the storm, but "finely to dissemble" with him. So when Pandulph arrives, he offers submission. Pandulph insists on the surrender of his crown to the Pope. John at first refuses, but on receiving news that the French fleet has been sighted, he agrees.

The next scene carries us to Bury St. Edmunds, where

the nobles, disguised as though on a religious pilgrimage, have met to swear to their conspiracy. When English lords swear allegiance to Lewis. the Bastard arrives, they give the reasons for their action, but he pronounces the reasons insufficient and the lords "a troupe of traitors, foode for hellish feends". When he has left, Lewis himself arrives, describes his conquest of the country, and demands from the lords their oaths of allegiance, which they then give in turn. On the pretext of wishing to offer prayer, Lewis and his French companions remain in the church after the rest have left. They then take an oath to slay, as untrustworthy, all their English confederates so soon as Lewis is established on the throne.

(Historically, the 'cloaked pilgrimage' of the nobles to Bury St. Edmunds took place in 1214, and was preliminary to the exaction of Magna Charta on June 15, 1215, an event not referred to in the play. The dramatist associates the pilgrimage both with the death of Arthur, which took place in 1203, and with the invasion of Lewis, who did not land in England till May, 1216.)

According to Holinshed, John resigned his crown to Pandulph in May, 1213, and received it back five days later.

John resigns
his crown
to the Pope.

In the play he has only just received back the crown when he hears that Lewis and the English nobles, having made themselves masters of the land, are marching upon him. In this strait Pandulph promises that the Pope will defend the kingdom which is now his. Lewis, with the lords, arrives immediately afterwards, only to be bidden by Pandulph to return at once to France. When Lewis and the lords, in spite of Pandulph's curses on the cause he has abandoned, refuse to lay down their arms, the Bastard tries to put some warlike spirit into King John.

In the fight which ensues the French lord Meloun is mortally wounded, and, as a dying man, confesses to the English lords the treacherous conduct to which Lewis has bound himself by oath. Meloun's confession of Lewis' intended treachery. The lords at once determine to return to the English king.

(Holinshed states that the "vicount of Melune" "fell sicke at London", and so made his dying confession, apparently about August, 1216. He adds: "It is reported by writers, that amongst other things . . . which withdrew the hearts of the Englishmen from Lewes, the consideration of the confession which the vicount of Melune made at the houre of his death, was the principall".)

King John, already weary of life, now hears from Philip, first, that in the battle the English forces, discouraged by their king's precipitate flight, had lost the day; and next, that the greater part of the forces had been swallowed by the sea on the following morning when passing the washes. The king, in fever, desires to be taken to Swinstead Abbey. Here he is hospitably received by the abbot; but a certain monk conceives the idea that it will be a meritorious act to kill the king "that neuer lou'd a Frier", and the abbot, on learning of his plot, gives him encouragement and absolution.

A change of scene shows the Dauphin receiving in turn three messengers. They report, first, the desertion of the English lords; second, the loss of a French fleet with reinforcements which had been wrecked on the Goodwin Sands; third, the drowning of John and his forces in the Lincoln washes. Lewis is undismayed by his disasters, and is ready to continue the war, especially as he believes John to be already dead.

(The dramatist in the above scene probably refers to the French fleet which sailed from Calais about August, 1217 (*i.e.* nearly a year after John's death), and was defeated by Hubert de Burgh, then captain of Dover Castle.)

In the next scene, in the orchard at Swinstead, the king is poisoned by a draught of ale, in which the monk had mixed "the inwards of a Toad". The monk, who had himself served as 'taster', dies first, and the king is in his last agony when his son Prince Henry and the repentant lords arrive. The king lifts his hand in sign of forgiveness to the lords, and again in attestation of his Christian faith, and then dies.

Coronation of
Prince Henry
and departure
of Lewis
from England.

Lewis arrives, but, on Henry's demand, consents to depart the realm. Before he leaves he sees the crown set on the head of Prince Henry. The Bastard closes the play in words which Shakespeare afterwards set to a richer music :

“Let England live but true within it selfe
And all the world can neuer wrong her State . . .
If Englands Peeres and people ioyne in one,
Not Pope, nor Fraunce nor Spaine can doo them wrong”.¹

(The account of the king's poisoning is taken from Holinshed, who, however, prefers a different version of John's death. Holinshed rightly calls the place Swineshead, but Mr. Wright states that the form 'Swinstead' is found also in Stow's *Annals* (1580) and in Rastell's *Chronicle*. John died at Newark on October 19, 1216. Lewis left England about Michaelmas, 1217, soon after the loss of his reinforcements already referred to.)

The above outline of *The Troublesome Raigne* will show how freely its author dealt with history. It will also show to what an extent the construction of Shakespeare's *King John* was a mere appropriation of the construction of the earlier play.

Before we leave *The Troublesome Raigne*, however, we must touch briefly on its merits as a play. It has the same dramatic weakness which characterizes *King John*, viz. that (in Mr. Boas's words) “the threads of personal and political interest run, to some extent, crosswise”. John is a tyrant, a murderer, and a coward, yet he is the representative of England and English defiance of Popes and ‘Popelings’. He is a David, whose sin has prevented him from building the house of the Lord, and has forced him even to humble himself before the power which he was called to destroy. In the other characters, also, we see rude sketches of the characters which are fully developed in *King John*. We have already the gentle

¹ Perhaps the concluding couplet is a variation of the former one, not part of the original text, but added to the play later as an effective *finale*. As Spain has played no part in the play, the reference to Spain here is clearly topical. There is a similar reference at the end of *Edward III*.

Arthur, the ambitious, passionate, broken-hearted Constance, the rough humour, the undaunted courage, the blunt, undeviating loyalty of the Bastard. The verse, though somewhat stiff with its monotonous 'end-stopped' lines, is often vigorous and full of poetry. But the play struggles on through a multitude of scenes without ever rising to any high level of dramatic passion.

(b) HOW SHAKESPEARE ADAPTED THE OLD PLAY

Such was the work which Shakespeare thought it worth while to adapt to his own purposes. What in this case did 'adaptation' mean? What is the relation in which *King John* stands to *The Troublesome Raigne*? This question has been well treated by Mr. Edward Rose, himself an accomplished playwright, in a paper called *Shakespeare as an Adapter*, originally read before the New Shakspeare Society, and published in *Macmillan's Magazine*, vol. xxxix, pp. 69 &c. I take the liberty, with Mr. Rose's friendly permission, of here reproducing some of his points.

How Shakespeare adapted the old play.

Shakespeare almost completely rewrites the dialogue: there are only two or three unimportant single lines which are common to the two plays. In place of versification which, however vigorous and poetical here and there, is always stiff and sometimes sinks to doggerel, Shakespeare gives us freedom, movement, grace, the eloquence of natural feeling and natural passion, lit by flashes of divine imagination.¹

"The chief faults of the old play are these: It has no hero—there is not enough to bind the scenes together, and make an interesting whole of them. It is throughout filled with an anti-Romish spirit, violent and vulgar, and entirely out of place in a work of art, though no doubt adding much to the play's temporary

Shakespeare keeps to the old lines.

¹ One may add, the language of the courtier and diplomatist. As Professor Herford says in the *Eversley Shakespeare* with special reference to the speeches of Pandulph, "If Marlowe was the first English dramatist who commanded the language of impetuous passion, Shakespeare was the first master of the language of polished and astute debate, of high-bred conversation, of courtly ceremony".

popularity. The characters are mere rough outlines, wanting in fulness and consistency; and there is no one in the play, except here and there Faulconbridge, in whom you can take much interest. The dialogue is rather dull, and lacking in variety and finish; and, finally, the play is much too long—its Second Part especially—and wants neatness and clearness of construction.

“It is characteristic of Shakespeare that, in remedying these faults, he does not for a moment depart from the lines the original author has laid down. He does not go to history for fresh facts to strengthen his plot—he absolutely adds no word of allusion to the Great Charter.” He does not care a jot whether the old author brought together events which historically had no connexion either in time or otherwise.

“In reconstructing the play, the great want which struck Shakespeare seems to have been that of a strong central figure. He was attracted by the rough, powerful nature which he could see the Bastard’s must have been; almost like a modern dramatist ‘writing up’ a part for a star actor, he introduced Faulconbridge wherever it was possible, gave him the end of every act (except the third), and created, from a rude and inconsistent sketch, a character as strong, as complete, and as original as even he ever drew. Throughout a series of scenes, not otherwise very closely connected, this wonderfully real type of faulty, combative, not ignoble manhood is developed, a support and addition to the scenes in which he has least to say, a great power where he is prominent.

“This is the most striking example of his development of a character, but his treatment of Constance, Arthur, Hubert, Pandulph, and of some portions of the character of John himself, is very noticeable. The entire wonderful scene in which Constance laments the loss of her child is founded upon the seven lines:—

‘My tongue is tuned to story forth mishap:
When did I breathe to tell a pleasing tale?
Must Constance speak? Let tears prevent her talk.
Must I discourse? Let Dido sigh, and say

She weeps again to hear the wrack of Troy:
Two words will serve, and then my tale is done—
Elinor's proud brat hath robbed me of my son!

"The somewhat sinister wisdom of Pandulph is carefully and at length elaborated, and one of several indistinguishable barons (Salisbury) has been made chief spokesman of the revolt caused by the murder of Arthur. Hubert now stands out with a rough manhood which is very sympathetic; and many subtle touches are added to the King's character.

"And now let us see what were the principal alterations, 'cuts', and extensions which the adapter of this old play made, and why he made them. I may here remark Comparison in detail. that he only omits four entire scenes, and introduces no new ones, except the dialogue between Faulconbridge and Hubert which concludes act iv.

"The plays both begin with the same incident—the King of France claiming the English crown for Arthur; but, while the earlier author opens with twenty lines about the death of Richard and the succession of John, Shakespeare dashes at once into the heart of his subject:—

'John. Now say, Chatillion, what would France with us?

Chatillion. Thus, after greeting, speaks the King of France

In my behaviour to the majesty,

The *borrowed* majesty, of England here.'

And throughout the play there is the same exchange of tediousness for spirit and brilliancy; very markedly in the succeeding discussion as to the legitimacy of Faulconbridge, during which discussion Shakespeare, writing for an audience he was himself making tender and refined, does not bring the mother upon the stage, as did the elder dramatist."

As supplementing Mr. Rose's paper, I may here call attention to the part played by the Bastard during the dispute as to his legitimacy in the old play and in Shakespeare. In the old play Philip at first wishes the charge of bastardy to be dismissed;

"Not for my selfe nor for my mother now,
But for the honour of so braue a man
Whom he accuseth with adulterie".

His brother Robert's reasons are dismissed by King John as inconclusive, his mother asserts his legitimacy, and all that is required is a plain statement from Philip that he considers Faulconbridge his father. At this point he falls into a state of absent-mindedness, during which, in an *aside*, he sets forth the contention between his instinctive feeling that he was a king's son, and his common-sense, which makes him unwilling to throw away his inheritance. The *aside* is highly poetical:

"Birds, bubbles, leaues and mountaines, Eccho, all
Ring in mine eares, that I am Richards Sonne.
Fond man, ah whither art thou carried? . . .
These thoughts are farre vnfitting Fauconbridge.
No, keepe thy land, though Richard were thy Sire,
What ere thou thinkst, say thou art Fauconbridge."

But when John interrupts him,

"Speake man, be sodaine, who thy Father was",

Philip cannot bring out the name.

"Please it your majestie, Sir Robert—
—Philip, that Fauconbridge cleaues to thy jawes:
It will not out, I cannot for my life
Say I am Sonne vnto a Fauconbridge.
Let land and liuing goe, 't is Honors fire
That makes me sweare King Richard was my Sire."

Shakespeare probably cut out the passage partly, as Mr. Rose says, just because it was a long 'aside', partly because it was too lyrical for Philip's character. But his whole treatment is different. Instead of showing us the contest of feelings in Philip's breast, and his final following of an inner call even against all his worldly interests, he seems to represent him as having no serious intention from the beginning of denying his illegitimacy, but determined not to give up his land without at least pleading before the king. The ironical humour which Shakespeare has imparted to his character has given quite a new turn to the old scene.

Mr. Rose continues: "In the scenes in France, which form the second and third acts, Shakespeare has very closely

followed his original in construction, though he has greatly extended some passages and compressed others. Many of the details of his workmanship are very ingenious; for example, when the treaty of marriage between Lewis and Blanch is made he keeps Constance off the stage, because, as he says, "the match made up, Her presence would have interrupted much". He tells in three lines, too (act iii, sc. 2, ll. 5-7), a scene of the original in which Elinor is captured by the French, and afterwards rescued by Faulconbridge; the representation of which would probably only have the effect of making the audience uncertain which side was winning.

"Then follows perhaps the most important 'cut' in the play, that of a scene in which Faulconbridge carries out the raid upon the clergy, spoken of here in two lines only (act iii, sc. 4, ll. 171, 172). In this place, and throughout the play, Shakespeare has expunged the attacks on the Church of Rome to so great an extent that the Catholics claim him for themselves; but it was probably more his hatred of vulgarity and buffoonery than of Protestantism that made him strike out the scene in which the Bastard, ransacking the monasteries, finds a nun in the abbot's chest, a priest in a nun's; and in which a pious friar, horror-stricken, remarks:

'Oh, I am undone! Fair Alice the nun
Hath took up her rest in the Abbot's chest.
Sancte benedicite, pardon my simplicite!
Fie, Alice, confession will not salve this transgression!'

And, with regard to John's strong speeches against Popery at the end of the old play, they would probably make him more popular with the audience than Shakespeare could permit such a villain to be.

"A great deal of valuable space occupied by the prophet, Peter of Pomfret, is also saved." "Two long speeches which the prophet makes are embodied by Shakespeare in one single line (iv. 2. 154)."

"The tenderness and pathos of the great scene which follows between Hubert and Arthur (iv. 1) are Shakespeare's

own. In the old play, Arthur, 'the sweetest, in Shakespeare's hands, of all pathetic children who have pleaded for their life in plays', utters a whole page of controversial epigrams which leave us quite unmoved."¹

In the next scene (iv. 2), "using the simple stage expedient of announcing a thing as just done instead of doing it, Shakespeare makes the king come on immediately after his second coronation instead of before it—thus saving a good deal of time and losing absolutely nothing".

"Whereas Faulconbridge had made two entrances, they are reduced to one. The five moons, also, which make their actual appearance in the old play, are, like some of the characters in Ben Jonson's lists of *dramatis personæ*, 'only talked on'; and a few lines take the place of an entire later scene (the second of the Second Part)."

"But the most important alteration in this scene is the way in which the false tidings of Arthur's death are treated."

"Whoever will read this entire scene as it stands in Shakespeare cannot fail to find how very much he has improved it in neatness of construction, in probability, in effectiveness, and even in brevity, though he has doubled the dignity and philosophic fulness of nearly all the chief speeches. And throughout the Second Part of the old play (which begins with Arthur's death) his alterations are at least as important and successful. Arthur does not make a speech of fifteen lines after he has leapt from the walls—he is a much less "unconscionable time a-dying"; and an immense improvement has been made in the subsequent part of the scene between Hubert and the barons by the introduction of Faulconbridge.

"In the first scene of act v Shakespeare repeats the stage expedient I have already spoken of—he makes John come on just as he has yielded up his crown to Pandulph; and indeed this scene and the next are in all respects very neatly constructed."

¹ As Professor Herford says, Introduction to *King John* in the *Eversley Shakespeare*, the old play has no tenderness. "Neither Arthur's death nor the grief of Constance approaches pathos."

At the end of the play the poisoning of the king, and the death of the poisoner, are not enacted, as in the old play, but related, and the consequent compression of the long scenes of meditated murder, and of murder itself, and its reward, "speaks as well for Shakespeare's healthy and manly feeling at this period as for his skill as a dramatist".

"This skill is again displayed in the neatness with which he throws into a few lines, without change of scene, the establishment of Henry as king, which in the original play occupies a ninth scene, coming as an awkward anticlimax after the death of the hero. The 'tag', given in both plays by Faulconbridge, shows how commonplace verse can be converted into splendid poetry."

Mr. Rose adds three points in which Shakespeare, in compressing his original, has "left matters a little less clear than he found them".

"In the first place, does it strike one why Faulconbridge makes such a dead set at Austria—or Lymoges, as Shakespeare, repeating his predecessor's blunder, sometimes calls him? Are we not apt to fancy ^{Points which in the old play are clearer than in} that it was chiefly because the Bastard was a *King John* bullying sort of fellow, and saw that Austria was a coward? But in the old play it is at once and fully shown that he wanted to avenge the duke's cruelty to his father, Richard I; Austria is indeed wearing the skin of the lion which Richard killed, and which gave him his famous surname.

"Then—it is a very minor matter, but—one does not quite know why Faulconbridge should be so much annoyed at the betrothal of Blanch to the Dauphin; nor why Blanch should have backed up Faulconbridge in his apparently unjustifiable attack upon Austria. In the original, we find that Elinor had half promised Blanch's hand to the Bastard, whom the lady gave up for Lewis with some reluctance.

"Lastly—and this is a good deal more important—Shakespeare does not at all explain *why* the monk poisoned King John. . . . The author of *The Troublesome Raigne*, besides giving at length the scene of the ransacking the monasteries by the king's command, tells us in so many words that the

murderous monk expected to be 'canonized for a holy saint' for poisoning the king that did 'contemn the Pope' and 'never loved a friar', and shows us his conception of and preparation for his crime."

To these points of Mr. Rose I would add one or two more. In act ii, sc. i we are surprised that King John arrives in France as soon as Chatillion himself. Chatillion's explanation (l. 57 &c.) is that

"the adverse winds
Whose leisure I have stay'd have given him time
To land his legions all as soon as I".

This may or may not be a more plausible explanation than that given in *The Troublesome Raigne*, where, on the dismissal of Chatillion, John gives a special order:

"Pembroke, conuey him safely to the sea
But not in hast: for as we are aduisde,
We meane to be in France as soone as he".

Once more. There seems to me a good deal of obscurity in Shakespeare's play concerning the supposed warrant for Arthur's death. In act iii, sc. 3 the King hints to Hubert that he desires him to put Arthur to death, but he gives him no written warrant. In act iv, sc. i, l. 6 we hear of a 'warrant', which at l. 33 is shown to Arthur; but it is clear from Arthur's words at l. 39 that the warrant is not to kill the boy, but to put out his eyes. In act iv, sc. 2, l. 70 Pembroke speaks of a 'warrant' which Hubert had shown to a friend of his. This one would suppose to be the 'warrant' mentioned in the preceding scene, but here Pembroke evidently considers it a death-warrant (cp. l. 87). Then Hubert announces to John (ll. 206, 207) that Arthur is not blinded but dead, and adds, "Here is your hand and seal for what I did". John seems not to deny it, but goes on as if the only instigation which he had given Hubert to kill Arthur was the oral hint in act iii, sc. 3, ll. 227, 232.¹

¹ Mr. Worrall writes: "I suppose he must be deliberately *acting innocence*, to convince himself and Hubert, as it were, even against visible evidence. He is saying what Hubert must say for him. So Hubert takes it (l. 250)."

In *The Troublesome Raigne* the whole story is clearer. Hubert's warrant to "put out the eies of Arthur Plantaginet" is given in full (Hazlitt, p. 268). After sparing the Prince, he comes to John and announces in the presence of the lords:

"According to your Highnes strict command
Young Arthurs eyes are blinded and extinct".

When John replies (brutally enough),

"Why so, then he may feele the crowne but never see it",

Hubert continues,

"Nor see nor feele, for of the extreame paine
Within one houer gaue he vp the ghost".

It is in consequence of this story that the lords leave the King in indignation. It is true that when John reproaches Hubert afterwards "for killing him whom all the world laments", Hubert replies:

"Why heres my Lord your Highnes hand and seale,
Charging on liues regard to doo the deede";

but this is clearly only the warrant for blinding the boy.

I may add that in *The Troublesome Raigne* the rigour shown to Arthur, as well as John's second coronation, was a consequence of the fear excited in John's mind by the prophecy of Peter. In Shakespeare the prophecy came after Arthur's death, and the second coronation is left unaccounted for.

Lastly. In act iv, sc. 3, l. 11 Salisbury announces, with reference to the coming of the Dauphin, "Lords, I will meet him at St. Edmundsbury"; and in act v, sc. 2 we find as a matter of fact, according to our stage-directions, that the meeting is at that place. But why at St. Edmundsbury? In Shakespeare we see no reason. But in *The Troublesome Raigne*, as in Holinshed, we see that the lords went to St. Edmundsbury disguised as palmers on pilgrimage to a famous shrine, the better to cloak their rebellious designs from the King.

Having considered the debt which Shakespeare in *King*

John owes to the older play, we must now ask if there is any evidence that he is also indebted directly to Holinshed or any other authority. Mr. Wright says, and perhaps with truth, "There is no reason to suppose that . . . he consulted the *Chronicles* at all". At the same time there are one or two small points which tend in the other direction.

Did Shakespeare make use of any other authority?
 In act ii, sc. 1, l. 131 Constance casts a slur of unchastity on Queen Elinor. There is nothing corresponding to this in the old play, nor, Mr. Boswell-Stone says, does Holinshed mention any such imputation on the Queen. It is a fact, however, that she had been divorced by Louis VII of France in 1151, and Stow reports that "she was defamed of adultery", &c. Was this known to Shakespeare, or are Constance's words to be taken as mere stock-abuse? Probably the latter.

In act iv, sc. 2, l. 120 Queen Elinor is said to have died on "the first of April". This is not stated in the old play, nor, according to Mr. Boswell-Stone, in Holinshed. Mr. Stone thinks that Shakespeare may have chosen this date because Holinshed on the same page which records Elinor's death describes a "bright fire" in the air which began "on the first of April" (1204). If so, Shakespeare must at least have referred to Holinshed. But it is at least a curious coincidence that, according to the *Annales de Waverleia* (256), quoted by Mr. Stone, Elinor did die on April 1, 1204.

In act v, sc. 3, l. 9 Shakespeare speaks of the "great supply" that was wrecked on Goodwin Sands. The old play does not use the word *supply* here, but Holinshed tells us that "a new supplie of men was readie to come and aid Lewes". As, however, in regard to the wreck, Shakespeare is distinctly following the old play and not Holinshed, who describes the ships as defeated and not wrecked, it is safest to think the use of the word "supply" is here accidental.

In act v, sc. 7, l. 99 Shakespeare tells us that John had 'willed' to be buried at Worcester. The old play says merely:

"Meanwhile to Worster let vs beare the King
 And there interre his bodie, as beseemes".

On the other hand, Holinshed says that John was buried at Worcester, "not for that he had so appointed (as some write)". Was this version known to Shakespeare?

3. CRITICAL APPRECIATION OF THE PLAY

So much has been said in the preceding article on Shakespeare's treatment of the material which he found in the old play that little remains to be added on *King John* considered in itself. It bears, as we have seen, the marks of its origin, it defies historical accuracy, it is lacking in a great central character, or group of characters, which can make an undivided impression on the spectator or the reader. It is therefore, as a work of art, very imperfect.

Mr. Rose, writing, in the article above referred to, as one with great practical knowledge of stage-requirements, thus gives his view of the faults of the play Faults of
King John
as a drama.

"The subject is perhaps not altogether a good one. The king's great crime is so dastardly, the leading cause of his misfortunes (his quarrel with Rome about Stephen Langton) is so undramatic, and his nature breaks down so entirely at the end—when even a villain like Richard III fights nobly and forces some sort of respect from the audience—that it may be that no poet could have made a strong play of the story of his life. As it is, in acts i and ii he is a nonentity, Falconbridge filling the first act, and nobody being very prominent in the second; in the third act Constance is supreme, and in the fourth Arthur; while even in the fifth the king is not of very great importance, his death-scene being much weakened in effect (however it may gain in refinement) by the removal of his violently remorseful and Protestant speeches. Indeed, it must be confessed that the omission from the play of the constant attacks on Popery, though an improvement from a purely literary point of view, destroys to a certain extent its *raison d'être*, the spirit that helped to animate its old straggling mass, and, as has been pointed out, the motive of its *dénoûment*."

"The effort, too, to give the piece a hero in Faulconbridge is a failure, because, as long experience teaches, you *cannot* force a character out of the position he would naturally occupy in a play. Faulconbridge is properly little more than a chorus, a cynical critic of a wicked age—he might be entirely omitted without in the least degree altering the substance of the plot—and it is therefore impossible to make the story centre in him, as should every story in some one figure, or inseparably-connected group of figures."

But if *King John*, considered as an artistic whole, has such serious faults, on what does it depend for the profound im-

Its elements of greatness. pression which again and again it makes on us?

The answer is: in the imaginative power with which Shakespeare seized on some of the characters of the old play—John himself, Constance, Arthur, Pandulph, and above all the Bastard—and made out of comparatively slight sketches immortal types of guilt, anguish, pleading innocence, diplomatic foresight, and devil-may-care honesty and patriotism. By compressing what was unimportant, he left himself room to draw great pictures of the working of human passions, such as are found in the two scenes between John and Hubert (act iii, sc. 3 and act iv, sc. 2), in the scene between Hubert and Arthur (act iv, sc. 1), in the scenes of Constance's agonized lamentations (act iii, sc. 1 and act iii, sc. 4), in that in which the lords find the body of Arthur (act iv, sc. 3). In vain did the poet heighten the virtues and soften some of the vices of John, in vain suppress some of his violent expressions of the spirit of sixteenth-century Protestantism: he left the character at the end perhaps more unheroic than he found it. And so the play remains without a centre, but great, even supremely great, in its parts.

I conclude with a very judicious estimate of the weakness and strength of the play, which Dr. Heinrich Bulthaupt, of Dr. Bulthaupt's Bremen, has kindly allowed me to transfer to criticism. these pages from his *Dramaturgie des Schauspiels*, vol. ii, pp. 78 *et seq.*:—

"Shakespeare did not succeed in so narrowing down the material offered him as to make it present a single action,

developing itself surely and consequently to a single end, and so it is a difficult matter to extract the kernel from the entanglement of the episodes, as in Richard II—a much better constructed play—Want of a consistent main-action. one can find a central idea in the struggle between usurpation and hereditary rights.

“The powerful rapid opening would lead one to assume that the central interest of the piece was to be the contest about the hereditary claims of Arthur. It is on his account that the campaign is undertaken, it is his imprisonment and supposed murder which provoke the revolt of the nobility from John. Very soon, however, nay in the very first act, side by side with this action but in no way connected with it, we have the humorous episode of the legitimacy contest, and when we reach the third act the centre of equilibrium of the action seems to be completely displaced by the appearance of Pandulph. Our chief interest now is John’s resistance to the Papacy, and Arthur is forgotten. It is true that in the fourth act Arthur’s personality comes again to the foreground, but the poet [following his text *The Troublesome Raigne*] has here deviated from the almost symbolic poetization of the action which history offers, viz. the murdering of Arthur by John himself, and offers in place of it the Blinding-scene, a magnificent scene considered in itself, but one which stands in no relation to the almost sketchy treatment of Arthur in the preceding acts. Then suddenly the attitude of the Barons, their revolt from John, their desertion to the Dauphin, becomes the main action; but this also runs dry, and in the last act there is no further trace of any connexion with the opening of the play. John’s death, through the agency of a shameless monk, has nothing to do with Arthur’s legal claims: the bond between cause and effect is wanting.

“The impression made by the motiveless zigzagging of the action is intensified when we examine the play more closely. In almost every act a new side-issue is treated with such breadth as to become the main issue: Episodes treated with disproportionate fulness. in the first act Sir Robert’s dispute with the Bastard Faulconbridge (which is treated in itself with fresh-

ness and most charming good-humour); in the second, the immoderate delay caused by the mere word-sparring before Angers, which does not carry the action an inch further, and is doubly uneconomical inasmuch as, after the ensuing battle has been left doubtful, we are brought back to the same position as before; in the third, Constance's outbursts of rage and complaints; in the fourth, the Blinding-scene. Indeed, even this scene appears to be merely an episode, although it is concerned with the fate of Arthur, the innocent cause of the war. For, in the first place, it is a scene of needless and soul-torturing barbarity, which, even if it had been carried out, would still not have advanced the action—nothing short of Arthur's *death* would have made John safe from his claims; and in the second place it is *not* carried out, and accordingly (brilliantly as the charms of Shakespearean poetry are disclosed in the touching tones of childish supplication) it appears from a dramatic point of view to be once more in this respect a mere postponement of the action of the play.

"Finally comes the unevenness of the dramatic style. Here we have the most delicately wrought-out detail, here a coarse Unevenness of sketch, here the most realistic draughtsmanship, treatment. here impressionist painting which does little more than symbolize what it professes to represent. Read the glorious third scene of the third act with its deep penetration into the most secret recesses of the heart, its slow steady march, its moving laconic conclusion.

K. John. Thou art his keeper.

Hub. And I'll keep him so

That he shall not offend your majesty.

K. John. Death.

Hub. My lord?

K. John. A grave.

Hub. He shall not live.

K. John. Enough.

Only consider this scene and the wonderful Blinding-scene, or the concluding scene of the fourth act (the finding of Arthur's corpse), side by side with the marionette style in which the ambassadors introduce themselves, *e.g.* Chatillion

before Angiers, who (as though this was the most natural thing in the world) delivers his message without a word of introduction on the instant of his arrival from England; with the naive swiftness with which John, as though shot from a pistol, appears in France, and at once, like a wound-up clock, rattles off his sermon; with what, in spite of all excitement on the part of the women, one must call, considering the situation, the amiable manner in which the hostile parties and the citizens of Angiers carry on their negotiations; with the mysterious haste with which Lewis' betrothal to Blanch is brought about. The inequality of the treatment is surely glaring. And when one reflects that the personality of the king himself is utterly without truly dramatic qualities such as might carry our interest along through all the zigzag paths of the action, one feels that one would be badly off indeed if there were not one figure who, with strong arms, held the structure together, a figure—not of principal importance to the action, but yet the soul of the play—the Bastard: a complete man bubbling over with life, one of those who have received in 'the lusty stealth of Nature', as Edmund says in *Lear*, a spirit of the most fiery quality. Full of a cheery daring, he gives away lightheartedly the inheritance of Sir Robert Faulconbridge, but he never becomes a mere characterless adventurer. For such a rôle his moral feeling is too genuine. Excellently does he mock at the 'mad world' of the 'mad kings' after the criminally hasty alliance of Angiers; but, like all men of action and grit, who follow rather their own impulse than any ethical system, he takes no satisfaction in making himself out as a virtuous foil to this company of promise-breakers; he considers himself no less weak than the rest, and thinks that up till now he has merely lacked the opportunity of getting his own advantage from the broker. One does not believe him. It is only the inner modesty of his nature which here overshoots the mark. There are men who make themselves out worse than they are; without any affectation they are the antipodes of the self-righteous and the wise in their own conceit; they are honest judges of

human frailty, who take account of the tendencies which determine human life, often too indulgent towards others, but never towards themselves. If anyone has any doubts, let him mark the deep thrilling excitement which takes possession of this strong nature after the death of Arthur, let him hear the passionate curse with which he overwhelms Hubert, the moving confession, 'I am amazed, methinks, and lose my way Among the thorns and dangers of this world'. The same man who will deliver 'sweet, sweet, sweet poison' for the age's tooth, how differently does he behave in reality, with what rectitude, what disregard of self! He gives his opinion, often indeed rather too loudly, to all, to the cannoneers of Angiers, the Barons, the Legate, the Dauphin, and above all to the luckless Austria. It is quite surprising how his genuine unadorned nature rises in revolt against the strutting heroics of this woman in the lion-skin of Hercules, and how this instinctive antipathy unites itself with his rancour against the murderer of his father. Every desire to spare another's feelings here deserts him; with a real joy he seizes every opportunity to show his hated antagonist how much he despises him. How that famous 'Hang a calf's-skin on his recreant limbs' sounds like an angry battle-cry of Nature against the paint and the disguises of fashion! So he stands, a sort of Chorus in the restless ebb and flow of parties, a firm support for the complicated texture of the actions of the play.

"And just as the Bastard owes the imposing part which he plays in the piece not to his share in the action, but purely to the power with which his character is drawn, so everything else in the work which lays hold of one and touches one and stirs one's wonder is to be ascribed to the same source—Shakespeare's astounding art in drawing human beings. The awkward, reserved, lumbering Hubert, the tender, soft-hearted boy, the French king, John's warlike mother—how clearly one seizes them all in one's mind! It is not so, however, with all the others. Pembroke, Bigot, Melun, Prince Henry, Blanch, speak Shakespearean lines, but as

In general, the interest of the play is in the character-drawing.

figures they are not sufficiently sharply defined. Austria, however, is drawn excellently—and on the whole the Dauphin also, who shows himself alike cold and crafty, bold and enterprising.

“The few words which he addresses to his betrothed [act ii, sc. 1, ll. 496 &c.] ring less of the lover than of the man of fashion. They play with an image which is not original. This, however, is English, in the spirit of Elizabeth’s time and of Shakespeare’s inclination—even when he is not specially thinking of it—to make fun of his characters. In this same *King John* even the dying Melun makes puns. When the Bastard ridicules the Dauphin (ll. 504 &c.), he is really ridiculing only a fault of his poet’s, which the latter, even in his best works after he had attained to the full possession of his poetical powers, never succeeded in completely renouncing. Even the characteristic outlines of the drawing of Constance grow faint in the rich copiousness of her expression. Her eloquent, pathetic words correspond to the mother’s disappointed hope and overmastering pain—but they are not distinctly individual. In the loathsome picture in the first scene of the third act (‘If thou, that bidst me be content, wert grim’), in the invocation of Death, ‘Thou odoriferous stench! sound rottenness!’ it is rather the poet who speaks than the *dramatis persona*.

“The most glorious part of the play, and at the same time that which is most open to criticism in the matter of poetical expression, is furnished by the Blinding-scene. Greatness and weakness of the Blinding-scene. Whoever has heard the eloquence of breathless anxiety, which feels the ground slipping beneath its feet and seeks wildly for some support for the fainting hands, when everything is poured forth confusedly in a continuous stream of words, such an one knows how true to the very depths is Arthur’s touching supplication. Only even here Shakespeare exercises the poet’s craft of unfolding thought in poetical language.

“Everything that the boy could press into service in his cry of lamentation takes a concrete form: I did you kindness,

I, a Prince, and you wish to blind me! how the eyes smart at the smallest pain! why the eyes?—rather take my tongue! Everywhere the feeling is most genuine. Just as close to nature is it when the boy points out that the fire will not assist in the deed, for it has gone out. But it is a trick of the *Poet's* to draw mannered, far-fetched similitudes from the fact of the glowing and cooling of the coal and iron—the breath of heaven has strewn ashes of repentance on the head of the coal; the iron is blushing for shame, and will sparkle in Hubert's eyes like a dog who snatches at his master,—comparisons which, instead of heightening, weaken the effect of the dramatic action. These are vices of style which can only be outweighed by the pithy unadorned intensity of the language in other parts of the play, and by those magnificent soul-revelations—the secret of which is granted only to a born poet—in which the play is so rich.”

Mr. P. A. Daniel has kindly permitted me to reprint here his interesting “Time Analysis of *King John*” from the *New Shakspeare Society's Transactions*, 1877-79, p. 257:—

(‘Interval’ means at least a clear twenty-four hours in one day.)

- Day 1. Act i, sc. 1.
An interval. Return of the French ambassador, and arrival of John in France.
- Day 2. Act ii, sc. 1.
Act iii, sc. 1.
Act iii, sc. 2 and 3.
An interval.
- Day 3. Act iii, sc. 4. (Some time after the battle, since the French know that John has fortified the places he has won and has returned to England: from whence they also have news that the Bastard is ransacking the church.)
An interval (deaths of Constance, 28th March, and Elinor, 1st April).
- Day 4. Act iv, sc. 1.
Act iv, sc. 2. Hubert announces that “Arthur is deceased to-night” (=last night).
Act iv, sc. 3. “*Hub.* ‘T is not an hour since I left him well’”; *i.e.* at end of act iv, sc. 1.
An interval.
- Day 5. Act v, sc. 1. The arrival of Ascension Day, the presence of Pandulph, the news of the Dauphin's success, demand an

interval before this act. On the other hand, the Bastard has only now returned from his mission to the nobles, and the king now hears first of Arthur's actual death. These facts would connect this scene closely with the preceding.

An interval—for Pandulph's return to the Dauphin, the Bastard's preparations for defence, and the march to St. Edmundsbury.

Day 6. Act v, sc. 2.

Act v, sc. 3.

Act v, sc. 4.

Act v, sc. 5.

Day 7. Act v, sc. 6.

Act v, sc. 7.

The result is that Shakespeare appears to compress the events of 17 years (1199–1216) into 7 days, with intervals comprising in all not more than 3 or 4 months. Of course, compression of this kind is dramatically justifiable, and may be quite consistent with a true picture of the age and the characters treated in the play.

4. STAGE HISTORY OF THE PLAY

The play of *King John* was probably first produced at the Curtain Theatre, Shoreditch, about the year 1596, and it is very likely that Shakespeare himself then played a part in it. But no notice of the early performances of the play has come down to us. We do not even know if the play was revived after the Restoration, but the absence of information is evidence to the contrary. The stage history of *King John* may, therefore, be considered to date from the middle of the eighteenth century.

No record of performances before the eighteenth century.

About 1736 Colley Cibber made an adaptation of Shakespeare's play under the title, *Papal Tyranny in the Reign of King John*, which was put in rehearsal at Drury Lane. Before it was produced, however, owing to the critics protesting against his tamperings with Shakespeare, Cibber went to the theatre, took the play from the prompter's desk, and marched off with it. This act gave occasion to Pope's line in the *Dunciad*—

“King John in silence modestly expires”.

However, when the nation was threatened by a Popish Pretender in 1745, Cibber saw an opportunity for his play, which was produced at Covent Garden on February 15. King John was played by Quin, Faulconbridge by Ryan, Arthur by Miss J. Cibber, the Dauphin by Cibber junior, Pandulph by Cibber himself (who returned to the stage, we are told, 'toothless and inaudible'), Constance by Mrs. Pritchard, and Blanch by Mrs. Bellamy.

But although Cibber's mangled version of Shakespeare had not been put on the boards in 1737, the outcry of the critics against it caused Rich to produce the genuine *King John* at Covent Garden, February 26, 1737, King John being played by Delane, Constance by Mrs. Hallam, and Faulconbridge by Walker—so successfully that Garrick, Sheridan, Delane, and Barry, who acted the part afterwards, were all considered to come short of him. The play was again produced on February 2, 1738, with a new prologue.

Once more, in 1745, the preparation of Cibber's play led to a revival of *King John*, which was produced on February 15 at Drury Lane, with Garrick (for the first time) as King John, Delane as the Bastard, Macklin as Pandulph, and Mrs. Cibber as Constance. On March 16, 1747, Delane acted King John at his own benefit. The play was produced at the same theatre on January 23, 1754 (King John, Mossop; Bastard, Garrick, for the first time; Constance, Mrs. Cibber); on December 17, 1760 (the elder Sheridan and Garrick alternating the parts of the King and the Bastard; Constance, Mrs. Yates); on March 20, 1766; on February 2, 1774 (Constance, Mrs. Barry); and on November 29, 1777 (King John, Henderson). During the same period it was produced at Covent Garden on February 23, 1751* (Constance, Mrs. Woffington; Bastard, Barry, for the first time; King John, Quin); on April 17, 1758 (Constance, Mrs. Bellamy, for the first time); in 1767; on December 1, 1775; and on March 29, 1783 (King John, Henderson; Bastard, Wroughton, for the first time; Constance, Mrs. Yates). Thomas Davies¹ tells us that Constance

¹ *Dramatic Miscellanies*, i. 55.

was Mrs. Cibber's most perfect character. "When going off the stage in act iii, sc. 4, she uttered the words, 'O Lord! my boy!'" with such a scream of agony as will never be forgotten by those who heard her." Speaking of Garrick as King John in the scene of the second interview with Hubert (act iv, sc. 2), Davies¹ writes: "Here Garrick reigned triumphant, . . . his transitions from one passion to another were quick and animated: when Hubert showed him the warrant, he snatched it from his hand, and, grasping it hard in an agony of despair and horror, he threw his eyes to heaven as if self-convicted of murder; in the dying scene likewise he was excellent. But in the Bastard, all his spirit and art could not make amends for his deficiency in figure."

We now come to the age of the Kembles and Mrs. Siddons, their sister. In a revival of the play at Drury Lane on December 10, 1783, she played Constance for the first time to J. P. Kemble's King John. The Kembles
and Mrs.
Siddons. The brother and sister played the same parts at Drury Lane in revivals which began on March 1, 1792, and May 13, 1801, and at Covent Garden February 14, 1804 (with C. Kemble as the Bastard).

John Kemble published his acting-version of the play. He made considerable excisions, especially in the longer speeches, but did not materially alter the play. At the end of act iii, sc. 3 he added the words, "Hubert, remember", and at the end of Hubert's speech (iv. 2. 259) the words, "Young Arthur is alive". For Melun, he substituted Chatillon.

Boaden² tells us that Kemble played King John (December 10, 1783) by the wish of the king and queen, who were desirous of seeing the brother and sister together. Old Mr. Sheridan read the character over to him, "very finely", Kemble said. Many critics found Kemble too artificial and too cold in the part. But Boaden protests: "If I were to select a scene in the whole compass of the drama more appropriated to him than any other, I should, I think, fix upon this noiseless horror (act iii, sc. 3), this muttered suggestion of slaughterous thought on which the midnight

¹ Genest, iv. 604.

² *Life of Kemble*, p. 133.

bell alone was fitted to break by one solitary undulating sound that added to the gloom". And again,¹ "Call upon the fancy for an image [of King John], and she returns you the dark, sullen brow of Kemble, his rigid features and solemn manners; walks with his gait and murders with his voice".

Boaden thus speaks of Mrs. Siddons' famous Constance: "The taunts to Austria were the especial favourites. But I am of opinion that among the finest things she ever did are to be numbered the majestic sorrows—the look—the mode of taking the earth as a throne—the pride of soul with which she prepared, deserted and devoted as she found herself, to shame the assembled sovereigns who had so basely deserted her cause. The lamentation for her 'pretty Arthur' was . . . one of the most affecting things in the world."

"What could equal her impression [impressiveness?] while exclaiming as she rises, 'A wicked day and not a holy day!' again, 'A WIDOW cries, be *husband* to me, HEAVENS!' After the furious demand of 'WAR—no peace', and the withering contempt that clogged the very *name* of Lymoges, who can remember her look, her action, and her tone, and not be sure that in real life such a Constance *prepared* the victim for the future sword of Faulconbridge?"

"In act iii, sc. 4 Constance is too impassioned for *hope*: she sees the future in an instant: Arthur, in the power of her enemy, is already dead to her; it is in *another* world that, worn down with early sorrow, she fears that she shall not know him. Her prophetic soul has disposed of him in this. She therefore does not linger in expectation, but expires of frenzy [before her 'pretty Arthur' has met his end].

"Constance has meaning in her language—this was truly given by Mrs. Siddons, and not an inarticulate yell." "In Constance she wore a black body and train of satin, and a petticoat of white disposed in certainly the most tasteful forms of that day" [*i.e.* of the period at which she was acting].

Mrs. Siddons' own account of her method is very interest-

¹ *Memoirs of Mrs. Siddons*, ii. p. 59.

ing:¹ "Whenever I was called upon to personate the character of Constance, I never from the beginning of the play to the end of my part in it, once suffered my dressing-room door to be closed, in order that my attention might be constantly fixed on those distressing events, which by this means I could plainly hear going on upon the stage, the terrible effects of which progress were to be represented by me. Moreover, I never omitted to place myself with Arthur in my hand to hear the march, when upon the reconciliation of England and France, they enter the gates of Angiers to ratify the contract of marriage between the Dauphin and the lady Blanch: because the sickening sounds of that march would usually cause the bitter tears of rage, disappointment, betrayed confidence, baffled ambition, and above all the agonizing feelings of maternal affection to gush into my eyes. In short, the spirit of the whole drama took possession of my mind and frame by my attention being incessantly riveted to the passing scene."

Of Charles Kemble we are told by Dr. Doran:² "There was no Faulconbridge, then (1794) or since, that could compare with him". So Macready writes:³ "His handsome person answered to the heroic idea of Faulconbridge, and his performance of the character was most masterly".

Even with the Kembles and Mrs. Siddons, the play, we are told, was not so popular as it was expected to be. "It was dangerous to show such a meteor as Constance and linger two acts further after she has disappeared."

Miss O'Neill played Constance for the first time in 1816.

At a revival at Drury Lane on June 1, 1818, Edmund Kean played John very successfully, and Wallack Faulconbridge.

At Covent Garden on March 3, 1823, the part of John was taken for the first time by W. C. Macready, with Charles Kemble as Faulconbridge. Macready (with Wal-
lack as Faulconbridge and Mrs. Bunn as Constance, w. c.
Macready.
for the first time) played John again at Drury Lane, December 6, 1824, and again in 1829 (at Edinburgh), in 1830, and

¹ See J. W. Cole's *Life of C. Kean*, ii. p. 29.

² *Their Majesties' Servants*, p. 213.

³ *Reminiscences*, p. 210.

in April and October, 1836. In October, 1842, he produced the play during his management of Drury Lane, when the stage-management was considered very effective, especially at the rupture of the short peace between Philip and John (act iii, sc. 1, l. 320). "The Englishmen and Frenchmen who had mingled together parted with the rapidity of lightning. . . . A quiet mass of glittering accoutrements had suddenly burst into new combinations of animation and energy." Macready was described by the first Lord Lytton as a "great metaphysical actor", and his John was considered one of his best parts. Phelps with his manly pathos was greatly praised in Hubert.

Samuel Phelps produced the play on September 30, 1844, in the first season of his management of Sadlers' Wells Theatre. He played the King to Marston's Faulconbridge and Mrs. Warner's Constance. He chose S. Phelps. it again for his benefit on February 27, 1851, when he received a great ovation. At Drury Lane he played the King at the opening of the season both in 1865 and 1866. On the latter revival Faulconbridge was played by Barry Sullivan, and Constance by Mrs. Hermann Vezin.

Charles Kean, who had produced *King John* in 1846 in America on a scale of unusual splendour, on becoming manager of the Princess's Theatre, London, Charles Kean. made the play his first great historical revival, setting it on the stage with an almost pedantic attention to historical accuracy in regard to weapons, costumes, furniture, &c., which was something new at the time. In fact this production may be said to have led the way to the elaboration of stage-management which—harmfully or otherwise—has marked the Shakespearian revivals of the latter part of the nineteenth century. Cole says that Charles Kean's John may be considered his best performance after Hamlet, Lear, Wolsey, and Shylock. Mrs. C. Kean (Miss Ellen Tree) played Constance with great success, and Miss Kate Terry, Arthur. In Kean's revival of the play in the last year of his management (1858), Faulconbridge was played by Lacy, Blanch by Miss Kate Terry, and Arthur by Miss Ellen

Terry, while Mr. Terry, their father, took the part of Philip of France.

After Charles Kean's time there was no very notable revival of the play (unless it be worth while to mention the performances of the Oxford University Dramatic Society in February, 1891) till Mr. H. Beerbohm Tree produced it at the Haymarket on September 20, 1899. Mr. Tree played John to Miss Julia Neilson's Constance, Miss Bateman's Elinor, Mr. Lewis Waller's Faulconbridge, and Master C. Sefton's Arthur. The play was divided for the first time into three acts. On the principle that "the death of Arthur and its consequences are the real pivot of the play", the first act was made to end with Arthur's capture (act iii, sc. 2), the second with his death (act iv, sc. 3, l. 10), and the third with the King's death as the indirect result of that of his nephew. Two tableaux were introduced—one of the battle before Angiers, and one (before the last act) of the signing of Magna Charta. The latter at least must be considered unnecessary and intrusive. Mr. Tree introduced a good deal of new 'business', *e.g.* in act iii, sc. 3, which was set in a forest-glade. Arthur, who was with the King, innocently picked up the crown from the ground and put it on his head. This immediately before l. 59. The scene was played by Mr. Tree with much intensity and emotion, and was felt to be the dramatic climax of the performance. At the end of act iv, sc. 2 the King, left alone with the warrant which Hubert had returned to him, burnt it in the fire, and then, as he watched it become ashes, with a hypocritical smile and sigh of relief, crossed himself and bent his knee. At the end of the play, as Faulconbridge spoke his patriotic speech by the side of the dying King, the monks approached singing louder and louder, and their 'Amen' came as an echo of Faulconbridge's words. Apart from the beauty of the pictures presented to the audience, the performance was chiefly remarkable for Mr. Tree's subtle and unconventional acting of the part of the King, and Master Sefton's charming rendering of Arthur. This revival held the boards longer than any previous revival of the play.

DRAMATIS PERSONÆ

KING JOHN.

PRINCE HENRY, son to the king.

ARTHUR, Duke of Brittany (called in the play Britain), nephew to the king.

The EARL OF PEMBROKE.

The EARL OF ESSEX.

The EARL OF SALISBURY.

The LORD BIGOT.

HUBERT DE BURGH.

ROBERT FAULCONBRIDGE, son to Sir Robert Faulconbridge.

PHILIP THE BASTARD, his half-brother.

JAMES GURNEY, servant to Lady Faulconbridge.

PETER of Pomfret, a Prophet.

PHILIP, King of France.

LEWIS, the Dauphin.

LYMOGES, Duke of Austria.

CARDINAL PANDULPH, the Pope's legate.

MELOUN, a French Lord.

CHATILLION, ambassador from France to King John.

QUEEN ELINOR, mother to King John.

CONSTANCE, mother to Arthur.

BLANCH of Spain, niece to King John.

LADY FAULCONBRIDGE.

Lords, Citizens of Angiers, Sheriff. Heralds, Officers, Soldiers, Messengers,
and other Attendants.

SCENE: *Partly in England, and partly in France.*

THE LIFE AND DEATH OF KING JOHN

ACT I

SCENE I. KING JOHN's *palace*

Enter KING JOHN, QUEEN ELINOR, PEMBROKE, ESSEX,
SALISBURY, *and others, with* CHATILLION

K. John. Now, say, Chatillion, what would France with
us?

Chat. Thus, after greeting, speaks the King of France
In my behaviour to the majesty,
The borrowed majesty, of England here.

Eli. A strange beginning: 'borrowed majesty'!

K. John. Silence, good mother; hear the embassy.

Chat. Philip of France, in right and true behalf
Of thy deceased brother Geffrey's son,

Arthur Plantagenet, lays most lawful claim

To this fair island and the territories,

To Ireland, Poictiers, Anjou, Touraine, Maine,

Desiring thee to lay aside the sword

Which sways usurpingly these several titles,

And put the same into young Arthur's hand,

Thy nephew and right royal sovereign.

K. John. What follows if we disallow of this?

Chat. The proud control of fierce and bloody war,
To enforce these rights so forcibly withheld.

10

K. John. Here have we war for war and blood for blood,
Controlment for controlment: so answer France. 30

Chat. Then take my king's defiance from my mouth,
The farthest limit of my embassy.

K. John. Bear mine to him, and so depart in peace:
Be thou as lightning in the eyes of France;
For ere thou canst report I will be there,
The thunder of my cannon shall be heard.
So hence! Be thou the trumpet of our wrath
And sullen presage of your own decay.
An honourable conduct let him have:
Pembroke, look to't. Farewell, Chatillion. 30

[*Exeunt Chatillion and Pembroke.*]

Eli. What now, my son! have I not ever said
How that ambitious Constance would not cease
Till she had kindled France and all the world,
Upon the right and party of her son?
This might have been prevented and made whole
With very easy arguments of love,
Which now the manage of two kingdoms must
With fearful bloody issue arbitrate.

K. John. Our strong possession and our right for us.

Eli. Your strong possession much more than your right,
Or else it must go wrong with you and me: 41
So much my conscience whispers in your ear,
Which none but heaven and you and I shall hear.

Enter a Sheriff

Essex. My liege, here is the strangest controversy
Come from the country to be judged by you
That e'er I heard: shall I produce the men?

K. John. Let them approach.
Our abbeyes and our priories shall pay
This expedition's charge.

*Enter ROBERT FAULCONBRIDGE, and PHILIP his
bastard brother*

What men are you?

Bast. Your faithful subject I, a gentleman, 50
Born in Northamptonshire, and eldest son,
As I suppose, to Robert Faulconbridge,
A soldier, by the honour-giving hand
Of Cordelion knighted in the field.

K. John. What art thou?

Rob. The son and heir to that same Faulconbridge.

K. John. Is that the elder, and art thou the heir?
You came not of one mother then, it seems.

Bast. Most certain of one mother, mighty king;
That is well known; and, as I think, one father: 60
But for the certain knowledge of that truth
I put you o'er to heaven and to my mother:
Of that I doubt, as all men's children may.

Eli. Out on thee, rude man! thou dost shame thy mother
And wound her honour with this diffidence.

Bast. I, madam? no, I have no reason for it;
That is my brother's plea and none of mine;
The which if he can prove, 'a pops me out
At least from fair five hundred pound a year:
Heaven guard my mother's honour and my land! 70

K. John. A good blunt fellow. Why, being younger born,
Doth he lay claim to thine inheritance?

Bast. I know not why, except to get the land.
But once he slander'd me with bastardy:
But whether I be as true begot or no,
That still I lay upon my mother's head,
But that I am as well begot, my liege,—
Fair fall the bones that took the pains for me!—
Compare our faces and be judge yourself.
If old sir Robert did beget us both 80

And were our father and this son like him,
O old sir Robert, father, on my knee
I give heaven thanks I was not like to thee!

K. John. Why, what a madcap hath heaven lent us here!

Eli. He hath a trick of Cordelion's face;
The accent of his tongue affecteth him.
Do you not read some tokens of my son
In the large composition of this man?

K. John. Mine eye hath well examined his parts
And finds them perfect Richard. Sirrah, speak, 90
What doth move you to claim your brother's land?

Bast. Because he hath a half-face, like my father.
With half that face would he have all my land:
A half-faced groat five hundred pound a year!

Rob. My gracious liege, when that my father lived,
Your brother did employ my father much,—

Bast. Well, sir, by this you cannot get my land:
Your tale must be how he employ'd my mother.

Rob. And once dispatch'd him in an embassy
To Germany, there with the emperor 100
To treat of high affairs touching that time.
The advantage of his absence took the king
And in the mean time sojourn'd at my father's;
Where how he did prevail I shame to speak,
But truth is truth: large lengths of seas and shores
Between my father and my mother lay,
As I have heard my father speak himself,
When this same lusty gentleman was got.
Upon his death-bed he by will bequeath'd
His lands to me, and took it on his death 110
That this my mother's son was none of his;
And if he were, he came into the world
Full fourteen weeks before the course of time.
Then, good my liege, let me have what is mine,
My father's land, as was my father's will.

K. John. Sirrah, your brother is legitimate;
Your father's wife did after wedlock bear him,
And if she did play false, the fault was hers;
Which fault lies on the hazards of all husbands
That marry wives. Tell me, how if my brother, 120
Who, as you say, took pains to get this son,
Had of your father claim'd this son for his?
In sooth, good friend, your father might have kept
This calf bred from his cow from all the world;
In sooth he might; then, if he were my brother's,
My brother might not claim him; nor your father,
Being none of his, refuse him: this concludes;
My mother's son did get your father's heir;
Your father's heir must have your father's land.

Rob. Shall then my father's will be of no force 130
To dispossess that child which is not his?

Bast. Of no more force to dispossess me, sir,
Than was his will to get me, as I think.

Eli. Whether hadst thou rather be a Faulconbridge
And like thy brother, to enjoy thy land,
Or the reputed son of Cordelion,
Lord of thy presence and no land beside?

Bast. Madam, an if my brother had my shape,
And I had his, sir Robert's his, like him;
And if my legs were two such riding-rods, 140
My arms such eel-skins stuff'd, my face so thin
That in mine ear I durst not stick a rose
Lest men should say 'Look, where three-farthings goes!'
And, to his shape, were heir to all this land,
Would I might never stir from off this place,
I would give it every foot to have this face;
I would not be sir Nob in any case.

Eli. I like thee well: wilt thou forsake thy fortune,
Bequeath thy land to him and follow me?
I am a soldier and now bound to France. 150

Bast. Brother, take you my land, I'll take my chance.
Your face hath got five hundred pound a year,
Yet sell your face for five pence and 't is dear.
Madam, I'll follow you unto the death.

Eli. Nay, I would have you go before me thither.

Bast. Our country manners give our betters way.

K. John. What is thy name?

Bast. Philip, my liege, so is my name begun;
Philip, good old sir Robert's wife's eldest son.

K. John. From henceforth bear his name whose form
thou bear'st: 160

Kneel thou down Philip, but rise more great,
Arise sir Richard and Plantagenet.

Bast. Brother by th' mother's side, give me your hand:
My father gave me honour, yours gave land.
Now blessed be the hour, by night or day,
When I was got, sir Robert was away!

Eli. The very spirit of Plantagenet!
I am thy grandam, Richard; call me so.

Bast. Madam, by chance but not by truth; what though?
Something about, a little from the right, 170

In at the window, or else o'er the hatch:
Who dares not stir by day must walk by night,
And have is have, however men do catch:
Near or far off, well won is still well shot,
And I am I, howe'er I was begot.

K. John. Go, Faulconbridge: now hast thou thy desire;
A landless knight makes thee a landed squire.
Come, madam, and come, Richard, we must speed
For France, for France, for it is more than need.

Bast. Brother, adieu: good fortune come to thee! 180
For thou wast got i' the way of honesty.

[*Exeunt all but Bastard.*

A foot of honour better than I was;

But many a many foot of land the worse.
Well, now can I make any Joan a lady.
'Good den, sir Richard!'—'God-a-mercy, fellow!'—
And if his name be George, I'll call him Peter;
For new-made honour doth forget men's names;
'Tis too respective and too sociable
For your conversion. Now your traveller,
He and his toothpick at my worship's mess, 190
And when my knightly stomach is sufficed,
Why then I suck my teeth and catechize
My picked man of countries: 'My dear sir',
Thus, leaning on my elbow, I begin,
'I shall beseech you'—that is question now;
And then comes answer like an Absey book:
'O sir,' says answer, 'at your best command;
At your employment; at your service, sir':
'No, sir,' says question, 'I, sweet sir, at yours':
And so, ere answer knows what question would, 200
Saving in dialogue of compliment,
And talking of the Alps and Apennines,
The Pyrenean and the river Po,
It draws toward supper in conclusion so.
But this is worshipful society,
And fits the mounting spirit like myself,
For he is but a bastard to the time
That doth not smack of observation;
And so am I, whether I smack or no;
And not alone in habit and device, 210
Exterior form, outward accoutrement,
But from the inward motion to deliver
Sweet, sweet, sweet poison for the age's tooth:
Which, though I will not practise to deceive,
Yet, to avoid deceit, I mean to learn;
For it shall strew the footsteps of my rising.
But who comes in such haste in riding-robes?

What woman-post is this? hath she no husband
That will take pains to blow a horn before her?

Enter LADY FAULCONBRIDGE *and* JAMES GURNEY

O me! it is my mother. How now, good lady! 220
What brings you here to court so hastily?

Lady F. Where is that slave, thy brother? where is he,
That holds in chase mine honour up and down?

Bast. My brother Robert? old sir Robert's son?
Colbrand the giant, that same mighty man?
Is it sir Robert's son that you seek so?

Lady F. Sir Robert's son! Ay, thou unreverend boy,
Sir Robert's son: why scorn'st thou at sir Robert?
He is sir Robert's son, and so art thou.

Bast. James Gurney, wilt thou give us leave awhile? 230

Gur. Good leave, good Philip.

Bast. Philip! sparrow: James,
There's toys abroad: anon I'll tell thee more.

[*Exit Gurney.*]

Madam, I was not old sir Robert's son:
Sir Robert might have eat his part in me
Upon Good-Friday and ne'er broke his fast:
Sir Robert could do well: marry, to confess,
Could he get me? Sir Robert could not do it:
We know his handiwork: therefore, good mother,
To whom am I beholding for these limbs?
Sir Robert never help to make this leg. 240

Lady F. Hast thou conspired with thy brother too,
That for thine own gain shouldst defend mine honour?
What means this scorn, thou most untoward knave?

Bast. Knight, knight, good mother, Basilisco-like.
What! I am dubb'd! I have it on my shoulder.
But, mother, I am not sir Robert's son;
I have disclaim'd sir Robert and my land;
Legitimation, name and all is gone:

Then, good my mother, let me know my father;
Some proper man, I hope: who was it, mother? 250

Lady F. Hast thou denied thyself a Faulconbridge?

Bast. As faithfully as I deny the devil.

Lady F. King Richard Cordelion was thy father:

By long and vehement suit I was seduced
To make room for him in my husband's bed:
Heaven lay not my transgression to my charge!
Thou art the issue of my dear offence,
Which was so strongly urged past my defence.

Bast. Now, by this light, were I to get again,
Madam, I would not wish a better father. 260

Some sins do bear their privilege on earth,
And so doth yours; your fault was not your folly:
Needs must you lay your heart at his dispose,
Subjected tribute to commanding love,
Against whose fury and unmatched force
The aweless lion could not wage the fight,
Nor keep his princely heart from Richard's hand.

He that perforce robs lions of their hearts
May easily win a woman's. Ay, my mother,
With all my heart I thank thee for my father! 270
Who lives and dares but say thou didst not well
When I was got, I'll send his soul to hell.

Come, lady, I will show thee to my kin;
And they shall say, when Richard me begot,
If thou hadst said him nay, it had been sin:
Who says it was, he lies; I say 't was not.

[*Exeunt.*

ACT II

SCENE I. *France. Before Angiers*

Enter AUSTRIA and forces, drums, &c., on one side: on the other KING PHILIP of France and his power; LEWIS, ARTHUR, CONSTANCE, and attendants

Lew. Before Angiers well met, brave Austria.
Arthur, that great forerunner of thy blood,
Richard, that robb'd the lion of his heart
And fought the holy wars in Palestine,
By this brave duke came early to his grave:
And for amends to his posterity,
At our importance hither is he come,
To spread his colours, boy, in thy behalf,
And to rebuke the usurpation
Of thy unnatural uncle, English John: 10
Embrace him, love him, give him welcome hither.

Arth. God shall forgive you Cordelion's death
The rather that you give his offspring life,
Shadowing their right under your wings of war:
I give you welcome with a powerless hand,
But with a heart full of unstained love:
Welcome before the gates of Angiers, duke.

Lew. A noble boy! Who would not do thee right?

Aust. Upon thy cheek lay I this zealous kiss,
As seal to this indenture of my love, 20
That to my home I will no more return,
Till Angiers and the right thou hast in France,
Together with that pale, that white-faced shore,
Whose foot spurns back the ocean's roaring tides
And coops from other lands her islanders,
Even till that England, hedged in with the main,
That water-walled bulwark, still secure
And confident from foreign purposes,

Even till that utmost corner of the west
Salute thee for her king: till then, fair boy,
Will I not think of home, but follow arms. 30

Const. O, take his mother's thanks, a widow's thanks,
Till your strong hand shall help to give him strength
To make a more requital to your love!

Aust. The peace of heaven is theirs that lift their swords
In such a just and charitable war.

K. Phi. Well then, to work: our cannon shall be bent
Against the brows of this resisting town.
Call for our chiefest men of discipline,
To cull the plots of best advantages: 40
We'll lay before this town our royal bones,
Wade to the market-place in Frenchmen's blood,
But we will make it subject to this boy.

Const. Stay for an answer to your embassy,
Lest unadvised you stain your swords with blood:
My Lord Chatillion may from England bring
That right in peace which here we urge in war,
And then we shall repent each drop of blood
That hot rash haste so indirectly shed.

Enter CHATILLION

K. Phi. A wonder, lady! lo, upon thy wish, 50
Our messenger Chatillion is arrived!
What England says, say briefly, gentle lord;
We coldly pause for thee; Chatillion, speak.

Chat. Then turn your forces from this paltry siege
And stir them up against a mightier task.
England, impatient of your just demands,
Hath put himself in arms: the adverse winds,
Whose leisure I have stay'd, have given him time
To land his legions all as soon as I;
His marches are expedient to this town, 60
His forces strong, his soldiers confident.

With him along is come the mother-queen,
An Ate, stirring him to blood and strife;
With her her niece, the Lady Blanch of Spain:
With them a bastard of the king's deceased;
And all th' unsettled humours of the land,
Rash, inconsiderate, fiery voluntaries,
With ladies' faces and fierce dragons' spleens,
Have sold their fortunes at their native homes,
Bearing their birthrights proudly on their backs, 70
To make a hazard of new fortunes here:
In brief, a braver choice of dauntless spirits
Than now the English bottoms have waft o'er
Did never float upon the swelling tide,
To do offence and scath in Christendom. [Drum beats.
The interruption of their churlish drums
Cuts off more circumstance: they are at hand,
To parley or to fight; therefore prepare.

K. Phi. How much unlook'd for is this expedition!

Aust. But how much unexpected, by so much 80
We must awake endeavour for defence;
For courage mounteth with occasion:
Let them be welcome then; we are prepared.

Enter KING JOHN, ELINOR, BLANCH, *the* Bastard,
Lords, *and* forces

K. John. Peace be to France, if France in peace permit
Our just and lineal entrance to our own;
If not, bleed France, and peace ascend to heaven,
Whiles we, God's wrathful agent, do correct
Their proud contempt that beats His peace to heaven.

K. Phi. Peace be to England, if that war return
From France to England, there to live in peace. 90
England we love; and for that England's sake
With burden of our armour here we sweat.
This toil of ours should be a work of thine;

But thou from loving England art so far,
That thou hast under-wrought his lawful king,
Cut off the sequence of posterity,
Out-faced infant state and done a rape
Upon the maiden virtue of the crown.
Look here upon thy brother Geffrey's face;
These eyes, these brows, were moulded out of his: 100
This little abstract doth contain that large
Which died in Geffrey, and the hand of time
Shall draw this brief into as huge a volume.
That Geffrey was thy elder brother born,
And this his son; England was Geffrey's right,
And this is Geffrey's: in the name of God
How comes it then that thou art call'd a king,
When living blood doth in these temples beat,
Which owe the crown that thou o'ermasterest?

K. John. From whom hast thou this great commission,
France, 110

To draw my answer from thy articles?

K. Phi. From that supernal judge, that stirs good thoughts
In any breast of strong authority,
To look into the blots and stains of right:
That judge hath made me guardian to this boy:
Under whose warrant I impeach thy wrong
And by whose help I mean to chastise it.

K. John. Alack, thou dost usurp authority.

K. Phi. Excuse; it is to beat usurping down.

Eli. Who is it thou dost call usurper, France? 120

Const. Let me make answer; thy usurping son.

Eli. Out, insolent! thy bastard shall be king,
That thou mayst be a queen, and check the world!

Const. My bed was ever to thy son as true
As thine was to thy husband: and this boy
Liker in feature to his father Geffrey
Than thou and John in manners; being as like

As rain to water, or devil to his dam.

My boy a bastard! By my soul, I think

His father never was so true begot:

130

It cannot be, an if thou wert his mother.

Eli. There's a good mother, boy, that blots thy father.

Const. There's a good grandam, boy, that would blot thee.

Aust. Peace!

Bast. Hear the crier.

Aust. What the devil art thou?

Bast. One that will play the devil, sir, with you,

An 'a may catch your hide and you alone:

You are the hare of whom the proverb goes,

Whose valour plucks dead lions by the beard:

I'll smoke your skin-coat, an I catch you right;

Sirrah, look to't; i' faith, I will, i' faith.

140

Blanch. O, well did he become that lion & robe
That did disrobe the lion of that robe!

Bast. It lies as sightly on the back of him
As great Alcides' shoes upon an ass:

But, ass, I'll take that burthen from your back,

Or lay on that shall make your shoulders crack.

Aust. What cracker is this same that deafs our ears
With this abundance of superfluous breath?

King Lewis, determine what we shall do straight.

K. Phi. Women and fools, break off your conference. 150

King John, this is the very sum of all;

England and Ireland, Anjou, Touraine, Maine,

In right of Arthur do I claim of thee:

Wilt thou resign them and lay down thy arms?

K. John. My life as soon: I do defy thee, France.

Arthur of Britain, yield thee to my hand;

And out of my dear love I'll give thee more

Than e'er the coward hand of France can win:

Submit thee, boy.

Eli. Come to thy grandam, child.

Const. Do, child, go to it grandam, child;
Give grandam kingdom, and it grandam will
Give it a plum, a cherry, and a fig:
There's a good grandam. 160

Arth. Good my mother, peace!
I would that I were low laid in my grave:
I am not worth this coil that's made for me.

Eli. His mother shames him so, poor boy, he weeps.

Const. Now shame upon you, whether she does or no!
His grandam's wrongs, and not his mother's shames,
Draws those heaven-moving pearls from his poor eyes,
Which heaven shall take in nature of a fee; 170
Ay, with these crystal beads heaven shall be bribed
To do him justice and revenge on you.

Eli. Thou monstrous slanderer of heaven and earth!

Const. Thou monstrous injurer of heaven and earth!
Call not me slanderer; thou and thine usurp
The dominations, royalties and rights
Of this oppressed boy: this is thy eld'st son's son,
Infortunate in nothing but in thee:
Thy sins are visited in this poor child;
The canon of the law is laid on him, 180
Being but the second generation
Removed from thy sin-conceiving womb.

K. John. Bedlam, have done.

Const. I have but this to say,
That he is not only plagued for her sin,
But God hath made her sin and her the plague
On this removed issue, plagued for her
And with her plague; her sin his injury,
Her injury the beadle to her sin,
All punish'd in the person of this child,
And all for her; a plague upon her! 190

Eli. Thou unadvised scold, I can produce
A will that bars the title of thy son.

Const. Ay, who doubts that? a will! a wicked will;
A woman's will; a canker'd grandam's will!

K. Phi. Peace, lady! pause, or be more temperate:
It ill beseems this presence to cry aim
To these ill-tunèd repetitions.

Some trumpet summon hither to the walls
These men of Angiers: let us hear them speak
Whose title they admit, Arthur's or John's.

200

Trumpet sounds. Enter certain Citizens upon the walls

First Cit. Who is it that hath warned us to the walls?

K. Phi. 'T is France, for England.

K. John. England, for itself.

You men of Angiers, and my loving subjects,—

K. Phi. You loving men of Angiers, Arthur's subjects,
Our trumpet call'd you to this gentle parle—

K. John. For our advantage; therefore hear us first.
These flags of France, that are advancèd here
Before the eye and prospect of your town,
Have hither march'd to your endamage:—
The cannons have their bowels full of wrath,
And ready mounted are they to spit forth
Their iron indignation 'gainst your walls:
All preparation for a bloody siege

210

And merciless proceeding by these French
Confronts your city's eyes, your winking gates;
And but for our approach those sleeping stones,
That as a waist doth girdle you about,
By the compulsion of their ordinance
By this time from their fixèd beds of lime
Had been dishabited, and wide havoc made
For bloody power to rush upon your peace.
But on the sight of us your lawful king,
Who painfully with much expedient march
Have brought a countercheck before your gates,

220

To save unscratch'd your city's threatened cheeks,
Behold, the French amazed vouchsafe a parole;
And now, instead of bullets wrapp'd in fire,
To make a shaking fever in your walls,
They shoot but calm words folded up in smoke,
To make a faithless error in your ears: 230
Which trust accordingly, kind citizens,
And let us in, your king, whose labour'd spirits,
Forwearied in this action of swift speed,
Craves harbourage within your city walls.

K. Phi. When I have said, make answer to us both.
Lo, in this right hand, whose protection
Is most divinely vow'd upon the right
Of him it holds, stands young Plantagenet,
Son to the elder brother of this man,
And king o'er him and all that he enjoys: 240
For this down-trodden equity, we tread
In warlike march these greens before your town,
Being no further enemy to you
Than the constraint of hospitable zeal
In the relief of this oppress'd child
Religiously provokes. Be pleas'd then
To pay that duty which you truly owe
To him that owes it, namely this young prince:
And then our arms, like to a muzzled bear,
Save in aspéct, hath all offence seal'd up; 250
Our cannons' malice vainly shall be spent
Against th' invulnerable clouds of heaven;
And with a blessed and unvex'd retire,
With unhack'd swords and helmets all unbruised,
We will bear home that lusty blood again
Which here we come to spout against your town,
And leave your children, wives and you in peace.
But if you fondly pass our proffer'd offer,
'Tis not the roundure of your old-faced walls

Can hide you from our messengers of war, 260
Though all these English and their discipline
Were harbour'd in their rude circumference.
Then tell us, shall your city call us lord,
In that behalf which we have challenged it?
Or shall we give the signal to our rage
And stalk in blood to our possession?

First Cit. In brief, we are the king of England's subjects:
For him, and in his right, we hold this town.

K. John. Acknowledge then the king, and let me in.

First Cit. That can we not; but he that proves the king,
To him will we prove loyal: till that time 271
Have we ramm'd up our gates against the world.

K. John. Doth not the crown of England prove the king?
And if not that, I bring you witnesses,
Twice fifteen thousand hearts of England's breed,—

Bast. Bastards, and else.

K. John. To verify our title with their lives.

K. Phi. As many and as well-born bloods as those,—

Bast. Some bastards too.

K. Phi. Stand in his face to contradict his claim. 280

First Cit. Till you compound whose right is worthiest,
We for the worthiest hold the right from both.

K. John. Then God forgive the sin of all those souls
That to their everlasting residence,
Before the dew of evening fall, shall fleet,
In dreadful trial of our kingdom's king!

K. Phi. Amen, amen! Mount, chevaliers! to arms!

Bast. Saint George, that swinged the dragon, and e'er since
Sits on his horse back at mine hostess' door,
Teach us some fence! [*To Aust.*] Sirrah, were I at home, 290
At your den, sirrah, with your lioness,
I would set an ox-head to your lion's hide,
And make a monster of you.

Aust.

Peace! no more.

Bast. O, tremble, for you hear the lion roar.

K. John. Up higher to the plain; where we'll set forth
In best appointment all our regiments.

Bast. Speed then, to take advantage of the field.

K. Phi. It shall be so; and at the other hill
Command the rest to stand. God and our right! [*Exeunt.*

*Here after excursions, enter the Herald of France, with
trumpets, to the gates*

F. Her. You men of Angiers, open wide your gates, 300
And let young Arthur, Duke of Britain, in;
Who by the hand of France this day hath made
Much work for tears in many an English mother,
Whose sons lie scattered on the bleeding ground;
Many a widow's husband grovelling lies,
Coldly embracing the discolour'd earth;
And victory, with little loss, doth play
Upon the dancing banners of the French,
Who are at hand, triumphantly display'd,
To enter conquerors and to proclaim 310
Arthur of Britain England's king and yours.

Enter English Herald, with trumpet

E. Her. Rejoice, you men of Angiers, ring your bells;
King John, your king and England's, doth approach,
Commander of this hot malicious day:
Their armours, that march'd hence so silver-bright,
Hither return all gilt with Frenchmen's blood;
There stuck no plume in any English crest
That is removèd by a staff of France;
Our colours do return in those same hands
That did display them when we first march'd forth; 320
And, like a jolly troop of huntsmen, come
Our lusty English, all with purpled hands,

Dyed in the dying slaughter of their foes:
Open your gates and give the victors way.

First Cit. Heralds, from off our towers we might behold
From first to last, the onset and retire
Of both your armies: whose equality
By our best eyes cannot be censured:
Blood hath bought blood and blows have answer'd blows;
Strength match'd with strength, and power confronted power:
Both are alike; and both alike we like. 33¹
One must prove greatest: while they weigh so even,
We hold our town for neither, yet for both.

Re-enter the two KINGS, with their powers, severally

K. John. France, hast thou yet more blood to cast away?
Say, shall the current of our right run on?
Whose passage, vex'd with thy impediment,
Shall leave his native channel and o'erswell
With course disturb'd even thy confining shores
Unless thou let his silver water keep
A peaceful progress to the ocean. 34^o

K. Phi. England, thou hast not saved one drop of blood,
In this hot trial, more than we of France;
Rather, lost more. And by this hand I swear,
That sways the earth this climate overlooks,
Before we will lay down our just-borne arms,
We'll put thee down, 'gainst whom these arms we bear,
Or add a royal number to the dead,
Gracing the scroll that tells of this war's loss
With slaughter coupled to the name of kings.

Bast. Ha, majesty! how high thy glory towers, 35^o
When the rich blood of kings is set on fire!
O, now doth Death line his dead chaps with steel;
The swords of soldiers are his teeth, his fangs;
And now he feasts, mousing the flesh of men,
In undetermined differences of kings.

Why stand these royal fronts amazèd thus?

Cry, 'havoc!' kings; back to the stainèd field,

You equal-potents, fiery-kindled spirits!

Then let confusion of one part confirm

The other's peace: till then, blows, blood and death! 360

K. John. Whose party do the townsmen yet admit?

K. Phi. Speak, citizens, for England; who's your king?

First Cit. The king of England, when we know the king.

K. Phi. Know him in us, that here hold up his right.

K. John. In us, that are our own great deputy,

And bear possession of our person here,

Lord of our presence, Angiers, and of you.

First Cit. A greater power than we denies all this;

And till it be undoubted, we do lock

Our former scruple in our strong-barr'd gates; 370

King'd of our fears, until our fears, resolved,

Be by some certain king purged and deposed.

Bast. By heaven, these scroyles of Angiers flout you,
kings,

And stand securely on their battlements,

As in a theatre, whence they gape and point

At your industrious scenes and acts of death.

Your royal presences be ruled by me:

Do like the mutines of Jerusalem,

Be friends awhile and both conjointly bend

Your sharpest deeds of malice on this town: 380

By east and west let France and England mount

Their battering cannon chargèd to the mouths,

Till their soul-fearing clamours have brawl'd down

The flinty ribs of this contemptuous city:

I'd play incessantly upon these jades,

Even till unfencèd desolation

Leave them as naked as the vulgar air.

That done, dissever your united strengths,

And part your mingled colours once again;

Turn face to face and bloody point to point; 390
Then, in a moment, Fortune shall cull forth
Out of one side her happy minion,
To whom in favour she shall give the day,
And kiss him with a glorious victory.
How like you this wild counsel, mighty states?
Smacks it not something of the policy?

K. John. Now, by the sky that hangs above our heads,
I like it well. France, shall we knit our powers
And lay this Angiers even with the ground;
Then after fight who shall be king of it? 400

Bast. An if thou hast the mettle of a king,
Being wrong'd as we are by this peevish town,
Turn thou the mouth of thy artillery,
As we will ours, against these saucy walls;
And when that we have dash'd them to the ground,
Why then defy each other, and pell-mell
Make work upon ourselves, for heaven or hell.

K. Phi. Let it be so. Say, where will you assault?

K. John. We from the west will send destruction
Into this city's bosom. 410

Aust. I from the north.

K. Phi. Our thunder from the south
Shall rain their drift of bullets on this town.

Bast. O prudent discipline! From north to south:
Austria and France shoot in each other's mouth:
I'll stir them to it. Come, away, away!

First Cit. Hear us, great kings: vouchsafe awhile to stay,
And I shall show you peace and fair-faced league;
Win you this city without stroke or wound;
Rescue those breathing lives to die in beds,
That here come sacrifices for the field: 420
Perséver not, but hear me, mighty kings.

K. John. Speak on with favour; we are bent to hear.

First Cit. That daughter there of Spain, the Lady Blanch,

Is niece to England: look upon the years
Of Lewis the Dauphin and that lovely maid:
If lusty love should go in quest of beauty,
Where should he find it fairer than in Blanch?
If zealous love should go in search of virtue,
Where should he find it purer than in Blanch?
If love ambitious sought a match of birth, 430
Whose veins bound richer blood than Lady Blanch?
Such as she is, in beauty, virtue, birth,
Is the young Dauphin every way complete:
If not complete of, say he is not she;
And she again wants nothing, to name want,
If want it be not that she is not he:
He is the half part of a blessed man,
Left to be finishèd by such as she;
And she a fair divided excellence,
Whose fulness of perfection lies in him. 440
O, two such silver currents, when they join,
Do glorify the banks that bound them in;
And two such shores to two such streams made one,
Two such controlling bounds shall you be, kings,
To these two princes, if you marry them.
This union shall do more than battery can
To our fast-closèd gates; for at this match,
With swifter spleen than powder can enforce,
The mouth of passage shall we fling wide ope,
And give you entrance: but without this match, 450
The sea enraged is not half so deaf,
Lions more confident, mountains and rocks
More free from motion, no, not Death himself
In mortal fury half so peremptory,
As we to keep this city.

Bast. Here's a stay
That shakes the rotten carcass of old Death
Out of his rags! Here's a large mouth, indeed,

That spits forth death and mountains, rocks and seas,
Talks as familiarly of roaring lions
As maids of thirteen do of puppy-dogs! 460
What cannoneer begot this lusty blood?
He speaks plain cannon fire, and smoke and bounce;
He gives the bastinado with his tongue:
Our ears are cudgell'd; not a word of his
But buffets better than a fist of France:
Zounds! I was never so bethump'd with words
Since I first call'd my brother's father dad.

Eli. Son, list to this conjunction, make this match;
Give with our niece a dowry large enough:
For by this knot thou shalt so surely tie 470
Thy now unsured assurance to the crown,
That yon green boy shall have no sun to ripe
The bloom that promiseth a mighty fruit.
I see a yielding in the looks of France;
Mark, how they whisper: urge them while their souls
Are capable of this ambition,
Lest zeal, now melted by the windy breath
Of soft petitions, pity and remorse,
Cool and congeal again to what it was.

First Cit. Why answer not the double majesties 480
This friendly treaty of our threaten'd town?

K. Phi. Speak England first, that hath been forward first
To speak unto this city: what say you?

K. John. If that the Dauphin there, thy princely son,
Can in this book of beauty read 'I love',
Her dowry shall weigh equal with a queen:
For Anjou and fair Touraine, Maine, Poitiers,
And all that we upon this side the sea,
Except this city now by us besieged,
Find liable to our crown and dignity, 490
Shall gild her bridal bed and make her rich
In titles, honours and promotions,

As she in beauty, education, blood,
Holds hand with any princess of the world.

K. Phi. What say'st thou, boy? look in the lady's face.

Lew. I do, my lord; and in her eye I find
A wonder, or a wondrous miracle,
The shadow of myself form'd in her eye;
Which, being but the shadow of your son,
Becomes a sun and makes your son a shadow: 500
I do protest I never loved myself
Till now infix'd I beheld myself
Drawn in the flattering table of her eye.

[*Whispers with Blanch.*

Bast. Drawn in the flattering table of her eye!

Hang'd in the frowning wrinkle of her brow!
And quarter'd in her heart! he doth espy
Himself love's traitor: this is pity now,
That, hang'd and drawn and quarter'd, there should be
In such a love so vile a lout as he.

Blanch. My uncle's will in this respect is mine: 510
If he see aught in you that makes him like,
That any thing he sees, which moves his liking,
I can with ease translate it to my will;
Or if you will, to speak more properly,
I will enforce it easily to my love.
Further I will not flatter you, my lord,
That all I see in you is worthy love,
Than this; that nothing do I see in you,
Though churlish thoughts themselves should be your judge,
That I can find should merit any hate. 520

K. John. What say these young ones? What say you, my
niece?

Blanch. That she is bound in honour still to do
What you in wisdom still vouchsafe to say.

K. John. Speak then, prince Dauphin; can you love this
lady?

Lew. Nay, ask me if I can refrain from love;
For I do love her most unfeignedly.

K. John. Then do I give Volquessen, Touraine, Maine,
Poitiers and Anjou, these five provinces,
With her to thee; and this addition more,
Full thirty thousand marks of English coin. 530
Philip of France, if thou be pleased withal,
Command thy son and daughter to join hands.

K. Phi. It likes us well; young princes, close your hands.

Aust. And your lips too; for I am well assured
That I did so when I was first assured.

K. Phi. Now, citizens of Angiers, ope your gates,
Let in that amity which you have made;
For at Saint Mary's chapel presently
The rites of marriage shall be solemniz'd.
Is not the Lady Constance in this troop? 540
I know she is not, for this match made up
Her presence would have interrupted much:
Where is she and her son? tell me, who knows.

Lew. She is sad and passionate at your highness' tent.

K. Phi. And, by my faith, this league that we have made
Will give her sadness very little cure.
Brother of England, how may we content
This widow lady? In her right we came;
Which we, God knows, have turn'd another way,
To our own vantage.

K. John. We will heal up all; 550
For we'll create young Arthur Duke of Britain
And Earl of Richmond; and this rich fair town
We make him lord of. Call the Lady Constance;
Some speedy messenger bid her repair
To our solemnity: I trust we shall,
If not fill up the measure of her will,
Yet in some measure satisfy her so
That we shall stop her exclamation.

Go we, as well as haste will suffer us,
To this unlook'd for, unprepared pomp. 560

[*Exeunt all but the Bastard.*]

Bast. Mad world! mad kings! mad composition!
John, to stop Arthur's title in the whole,
Hath willingly departed with a part,
And France, whose armour conscience buckled on,
Whom zeal and charity brought to the field
As God's own soldier, rounded in the ear
With that same purpose-changer, that sly devil,
That broker, that still breaks the pate of faith,
That daily break-vow, he that wins of all,
Of kings, of beggars, old men, young men, maids, 570
Who, having no external thing to lose
But the word 'maid', cheats the poor maid of that,
That smooth-faced gentleman, tickling Commodity,
Commodity, the bias of the world,
The world, who of itself is peised well,
Made to run even upon even ground,
Till this advantage, this vile-drawing bias,
This sway of motion, this Commodity,
Makes it take head from all indifferency,
From all direction, purpose, course, intent: 580
And this same bias, this Commodity,
This bawd, this broker, this all-changing word,
Clapp'd on the outward eye of fickle France,
Hath drawn him from his own determin'd aid,
From a resolved and honourable war,
To a most base and vile-concluded peace.
And why rail I on this Commodity?
But for because he hath not woo'd me yet:
Not that I have the power to clutch my hand,
When his fair angels would salute my palm: 590
But for my hand, as unattempted yet,
Like a poor beggar, raileth on the rich.

Well, whiles I am a beggar, I will rail
And say there is no sin but to be rich;
And being rich, my virtue then shall be
To say there is no vice but beggary.
Since kings break faith upon commodity,
Gain, be my lord, for I will worship thee.

[Exit.]

ACT IIISCENE I. *The French KING's pavilion**Enter* CONSTANCE, ARTHUR, and SALISBURY

Const. Gone to be married! gone to swear a peace!
False blood to false blood join'd! gone to be friends!
Shall Lewis have Blanch, and Blanch those provinces?
It is not so; thou hast misspoke, misheard;
Be well advised, tell o'er thy tale again:
It cannot be; thou dost but say 't is so:
I trust I may not trust thee; for thy word
Is but the vain breath of a common man:
Believe me, I do not believe thee, man;
I have a king's oath to the contrary.
Thou shalt be punish'd for thus frightening me,
For I am sick and capable of fears,
Oppress'd with wrongs and therefore full of fears,
A widow, husbandless, subject to fears,
A woman, naturally born to fears;
And though thou now confess thou didst but jest,
With my vex'd spirits I cannot take a truce,
But they will quake and tremble all this day.
What dost thou mean by shaking of thy head?
Why dost thou look so sadly on my son?
What means that hand upon that breast of thine?

10

20

Why holds thine eye that lamentable rheum,
Like a proud river peering o'er his bounds?
Be these sad signs confirmers of thy words?
Then speak again; not all thy former tale,
But this one word, whether thy tale be true.

Sal. As true as I believe you think them false
That give you cause to prove my saying true.

Const. O, if thou teach me to believe this sorrow,
Teach thou this sorrow how to make me die,
And let belief and life encounter so
As doth the fury of two desperate men
Which in the very meeting fall and die.
Lewis marry Blanch! O boy, then where art thou?
France friend with England, what becomes of me?
Fellow, be gone: I cannot brook thy sight:
This news hath made thee a most ugly man.

30

Sal. What other harm have I, good lady, done,
But spoke the harm that is by others done?

Const. Which harm within itself so heinous is
As it makes harmful all that speak of it.

40

Arth. I do beseech you, madam, be content.

Const. If thou, that bid'st me be content, wert grim,
Ugly and slanderous to thy mother's womb,
Full of unpleasing blots and sightless stains,
Lame, foolish, crooked, swart, prodigious,
Patch'd with foul moles and eye-offending marks,
I would not care, I then would be content,
For then I should not love thee, no, nor thou
Become thy great birth nor deserve a crown.
But thou art fair, and at thy birth, dear boy,
Nature and Fortune join'd to make thee great:
Of Nature's gifts thou mayst with lilies boast
And with the half-blown rose. But Fortune, O,
She is corrupted, changed and won from thee;
Sh' adulterates hourly with thine uncle John,

50

And with her golden hand hath pluck'd on France
To tread down fair respect of sovereignty,
And made his majesty the bawd to theirs.
France is a bawd to Fortune and King John, 60
That strumpet Fortune, that usurping John!
Tell me, thou fellow, is not France forsworn?
Envenom him with words, or get thee gone
And leave those woes alone which I alone
Am bound to under-bear.

Sal.

Pardon me, madam,

I may not go without you to the kings.

Const. Thou mayst, thou shalt; I will not go with thee:
I will instruct my sorrows to be proud;
For grief is proud and makes his owner stoop.
To me and to the state of my great grief 70
Let kings assemble; for my grief's so great
That no supporter but the huge firm earth
Can hold it up: here I and sorrows sit;
Here is my throne, bid kings come bow to it.

[*Seats herself on the ground.*]

Enter KING JOHN, KING PHILIP, LEWIS, BLANCH, ELINOR,
the BASTARD, AUSTRIA, and Attendants

K. Phi. 'Tis true, fair daughter; and this blessed day
Ever in France shall be kept festival:
To solemnize this day the glorious sun
Stays in his course and plays the alchymist,
Turning with splendour of his precious eye
The meagre cloddy earth to glittering gold: 80
The yearly course that brings this day about
Shall never see it but a holiday.

Const. A wicked day, and not a holy day! [Rising.
What hath this day deserved? what hath it done,
That it in golden letters should be set
Among the high tides in the calendar?

Nay, rather turn this day out of the week,
This day of shame, oppression, perjury.
Or, if it must stand still, let wives with child
Pray that their burthens may not fall this day,
Lest that their hopes prodigiously be cross'd:
But on this day, let seamen fear no wrack;
No bargains break that are not this day made:
This day, all things begun come to ill end,
Yea, faith itself to hollow falsehood change!

90

K. Phi. By heaven, lady, you shall have no cause
To curse the fair proceedings of this day:
Have I not pawn'd to you my majesty?

Const. You have beguiled me with a counterfeit
Resembling majesty, which, being touch'd and tried,
Proves valueless: your are forsworn, forsworn;
You came in arms to spill mine enemies' blood,
But now in arms you strengthen it with yours:
The grappling vigour and rough frown of war
Is cold in amity and painted peace,
And our oppression hath made up this league.
Arm, arm, you heavens, against these perjured kings
A widow cries; be husband to me, heavens!
Let not the hours of this ungodly day
Wear out the day in peace; but, ere sunsét,
Set armed discord 'twixt these perjured kings!
Hear me, O, hear me!

100

110

Aust. Lady Constance, peace!

Const. War! war! no peace! peace is to me a war.
O Lymoges! O Austria! thou dost shame
That bloody spoil: thou slave, thou wretch, thou coward!
Thou little valiant, great in villany!
Thou ever strong upon the stronger side!
Thou Fortune's champion that dost never fight
But when her humorous ladyship is by
To teach thee safety! thou art perjured too,

120

And sooth'st up greatness. What a fool art thou,
A ramping fool, to brag and stamp and swear
Upon my party! Thou cold-blooded slave,
Hast thou not spoke like thunder on my side,
Been sworn my soldier, bidding me depend
Upon thy stars, thy fortune and thy strength,
And dost thou now fall over to my foes?
Thou wear a lion's hide! doff it for shame,
And hang a calf's-skin on those recreant limbs.

Aust. O, that a man should speak those words to me! 130

Bast. And hang a calf's-skin on those recreant limbs.

Aust. Thou darest not say so, villain, for thy life.

Bast. And hang a calf's-skin on those recreant limbs.

K. John. We like not this; thou dost forget thyself.

Enter PANDULPH

K. Phi. Here comes the holy legate of the pope.

Pand. Hail, you anointed deputies of heaven!

To thee, King John, my holy errand is.

I Pandulph, of fair Milan cardinal,

And from Pope Innocent the legate here,

Do in his name religiously demand

140

Why thou against the Church, our holy mother,

So wilfully doth spurn; and force perforce

Keep Stephen Langton, chosen archbishop

Of Canterbury, from that holy see?

This, in our foresaid holy father's name,

Pope Innocent, I do demand of thee.

K. John. What earthly name to interrogatories

Can task the free breath of a sacred king?

Thou canst not, cardinal, devise a name

So slight, unworthy and ridiculous,

150

To charge me to an answer, as the pope.

Tell him this tale; and from the mouth of England

Add thus much more, that no Italian priest

Shall tithe or toll in our dominions;
But as we, under heaven, are súpreme head,
So under Him that great supremacy,
Where we do reign, we will alone uphold,
Without th' assistance of a mortal hand:
So tell the pope, all reverence set apart
To him and his usurp'd authority.

160

K. Phi. Brother of England, you blaspheme in this.

K. John. Though you and all the kings of Christendom
Are led so grossly by this meddling priest,
Dreading the curse that money may buy out;
And by the merit of vild gold, dross, dust,
Purchase corrupted pardon of a man,
Who in that sale sells pardon from himself,
Though you and all the rest so grossly led
This juggling witchcraft with revénue cherish,
Yet I alone, alone do me oppose
Against the pope and count his friends my foes.

170

Pand. Then, by the lawful power that I have,
Thou shalt stand cursed and excommunicate:
And blessed shall he be that doth revolt
From his allegiance to an heretic;
And meritorious shall that hand be call'd,
Canónizèd and worshipp'd as a saint,
That takes away by any secret course
Thy hateful life.

Const. O, lawful let it be
That I have room with Rome to curse awhile!
Good father cardinal, cry thou Amen
To my keen curses; for without my wrong
There is no tongue hath power to curse him right.

180

Pand. There's law and warrant, lady, for my curse.

Const. And for mine too: when law can do no right,
Let it be lawful that law bar no wrong:
Law cannot give my child his kingdom here,

For he that holds his kingdom holds the law;
Therefore, since law itself is perfect wrong,
How can the law forbid my tongue to curse?

190

Pand. Philip of France, on peril of a curse,
Let go the hand of that arch-heretic;
And raise the power of France upon his head,
Unless he do submit himself to Rome.

Eli. Look'st thou pale, France? do not let go thy hand.

Const. Look to that, devil; lest that France repent,
And by disjoining hands, hell lose a soul.

Aust. King Philip, listen to the cardinal.

Bast. And hang a calf's-skin on his recreant limbs.

Aust. Well, ruffian, I must pocket up these wrongs, 200
Because—

Bast. Your breeches best may carry them.

K. John. Philip, what say'st thou to the cardinal?

Const. What should he say, but as the cardinal?

Lew. Bethink you, father; for the difference
Is purchase of a heavy curse from Rome,
Or the light loss of England for a friend:
Forgo the easier.

Blanch. That's the curse of Rome.

Const. O Lewis, stand fast! the devil tempts thee here
In likeness of a new-untrimmed bride.

Blanch. The Lady Constance speaks not from her faith,
But from her need.

Const. O, if thou grant my need, 211
Which only lives but by the death of faith,
That need must needs infer this principle,
That faith would live again by death of need.
O then, tread down my need, and faith mounts up;
Keep my need up, and faith is trodden down!

K. John. The king is moved, and answers not to this.

Const. O, be removed from him, and answer well!

Aust. Do so, King Philip; hang no more in doubt.

Bast. Hang nothing but a calf's-skin, most sweet lout. 220

K. Phi. I am perplex'd, and know not what to say.

Pand. What canst thou say but will perplex thee more,
If thou stand excommunicate and cursed?

K. Phi. Good reverend father, make my person yours,
And tell me how you would bestow yourself.

This royal hand and mine are newly knit,
And the conjunction of our inward souls
Married in league, coupled and link'd together
With all religious strength of sacred vows;

The latest breath that gave the sound of words 230
Was deep-sworn faith, peace, amity, true love

Between our kingdoms and our royal selves,
And even before this truce, but new before,

No longer than we well could wash our hands
To clap this royal bargain up of peace,

Heaven knows, they were besmear'd and overstain'd
With slaughter's pencil, where revenge did paint

The fearful difference of incensèd kings:

And shall these hands, so lately purged of blood,
So newly join'd in love, so strong in both, 240

Unyoke this seizure and this kind regret?

Play fast and loose with faith? so jest with heaven,

Make such unconstant children of ourselves,

As now again to snatch our palm from palm,

Unswear faith sworn, and on the marriage-bed

Of smiling peace to march a bloody host,

And make a riot on the gentle brow

Of true sincerity? O, holy sir,

My reverend father, let it not be so!

Out of your grace, devise, ordain, impose 250

Some gentle order; and then we shall be blest

To do your pleasure and continue friends.

Pand. All form is formless, order orderless,
Save what is opposite to England's love.

Therefore to arms! be champion of our church,
Or let the church, our mother, breathe her curse,
A mother's curse, on her revolting son.
France, thou mayst hold a serpent by the tongue,
A casèd lion by the mortal paw,
A fasting tiger safer by the tooth, 260
Than keep in peace that hand which thou dost hold.

K. Phi. I may disjoin my hand, but not my faith.

Pand. So makest thou faith an enemy to faith;
And like a civil war set'st oath to oath,
Thy tongue against thy tongue. O, let thy vow
First made to heaven, first be to heaven perform'd,
That is, to be the champion of our church!
What since thou sworest is sworn against thyself
And may not be performèd by thyself, 270
For that which thou hast sworn to do amiss
Is not amiss when it is truly done,
And being not done, where doing tends to ill,
The truth is then most done not doing it:
The better act of purposes mistook
Is to mistake again; though indirect,
Yet indirection thereby grows direct,
And falsehood falsehood cures, as fire cools fire
Within the scorched veins of one new-burn'd.
It is religion that doth make vows kept,
But thou hast sworn against religion: 280
By what thou swear'st against the thing thou swear'st,
And mak'st an oath the surety for thy truth
Against an oath; the truth thou art unsure
To swear, swears only not to be forsworn;
Else what a mockery should it be to swear!
But thou dost swear only to be forsworn;
And most forsworn, to keep what thou dost swear.
Therefore thy latter vows against thy first
Is in thyself rebellion to thyself;

And better conquest never canst thou make
Than arm thy constant and thy nobler parts
Against these giddy loose suggestions:
Upon which better part our prayers come in,
If thou vouchsafe them. But if not, then know
The peril of our curses light on thee
So heavy as thou shalt not shake them off,
But in despair die under their black weight.

Aust. Rebellion, flat rebellion!

Bast. Will't not be?

Will not a calf's-skin stop that mouth of thine?

Lew. Father, to arms!

Blanch. Upon thy wedding-day? 300

Against the blood that thou hast married?
What, shall our feast be kept with slaughter'd men?
Shall braying trumpets and loud churlish drums,
Clamours of hell, be measures to our pomp?
O husband, hear me! ay, alack, how new
Is husband in my mouth! even for that name,
Which till this time my tongue did ne'er pronounce,
Upon my knee I beg, go not to arms
Against mine uncle.

Const. O, upon my knee,

Made hard with kneeling, I do pray to thee, 310
Thou virtuous Dauphin, alter not the doom
Forethought by heaven!

Blanch. Now shall I see thy love: what motive may
Be stronger with thee than the name of wife?

Const. That which upholdeth him that thee upholds,
His honour: O, thine honour, Lewis, thine honour!

Lew. I muse your majesty doth seem so cold,
When such profound respects do pull you on.

Pand. I will denounce a curse upon his head.

K. Phi. Thou shalt not need. England, I will fall from
thee. 320

Const. O fair return of banish'd majesty!

Eli. O foul revolt of French inconstancy!

K. John. France, thou shalt rue this hour within this hour.

Bast. Old Time the clock-setter, that bald sexton Time,
Is it as he will? well then, France shall rue.

Blanch. The sur's o'ercast with blood: fair day, adieu!
Which is the side that I must go withal?

I am with both: each army hath a hand;

And in their rage, I having hold of both,

They whirl asunder and dismember me.

330

Husband, I cannot pray that thou mayst win;

Uncle, I needs must pray that thou mayst lose;

Father, I may not wish the fortune thine;

Grandam, I will not wish thy wishes thrive:

Whoever wins, on that side shall I lose;

Assurèd loss before the match be play'd.

Lew. Lady, with me, with me thy fortune lies.

Blanch. There where my fortune lives, there my life dies.

K. John. Cousin, go draw our puissance together.

[*Exit Bastard.*]

France, I am burn'd up with inflaming wrath;

340

A rage whose heat hath this condition,

That nothing can allay, nothing but blood,

The blood, and dearest-valued blood, of France.

K. Phi. Thy rage shall burn thee up, and thou shalt turn
To ashes, ere our blood shall quench that fire:

Look to thyself, thou art in jeopardy.

K. John. No more than he that threats. To arms let's hie!

[*Exeunt.*]

SCENE II. *The same. Plains near Angiers*

Alarums, excursions. Enter the BASTARD, with AUSTRIA'S head

Bast. Now, by my life, this day grows wondrous hot;
Some airy devil hovers in the sky
And pours down mischief. Austria's head lie there,
While Philip breathes.

Enter KING JOHN, ARTHUR, and HUBERT

K. John. Hubert, keep this boy. Philip, make up:
My mother is assailed in our tent,
And ta'en, I fear.

Bast. My lord, I rescued her;
Her highness is in safety, fear you not:
But on, my liege; for very little pains
Will bring this labour to an happy end. [*Exeunt.*

SCENE III. *The same*

Alarums, excursions, retreat. Enter KING JOHN, ELINOR, ARTHUR, the BASTARD, HUBERT, and Lords

K. John. [*To Elinor*] So shall it be; your grace shall stay behind

So strongly guarded. [*To Arthur*] Cousin, look not sad:
Thy grandam loves thee; and thy uncle will
As dear be to thee as thy father was.

Arth. O, this will make my mother die with grief!

K. John. [*To the Bastard*] Cousin, away for England!
haste before:

And, ere our coming, see thou shake the bags
Of hoarding abbots; set at liberty
Imprisoned angels: the fat ribs of peace
Must by the hungry now be fed upon:
Use our commission in his utmost force.

Bast. Bell, book, and candle shall not drive me back,
When gold and silver becks me to come on.
I leave your highness. Grandam, I will pray,
If ever I remember to be holy,
For your fair safety; so, I kiss your hand.

Eli. Farewell, gentle cousin.

K. John. Coz, farewell. [*Exit Bastard.*]

Eli. Come hither, little kinsman; hark, a word.

K. John. Come hither, Hubert. O my gentle Hubert,
We owe thee much! within this wall of flesh 20
There is a soul counts thee her creditor
And with advantage means to pay thy love:
And, my good friend, thy voluntary oath
Lives in this bosom, dearly cherished.
Give me thy hand. I had a thing to say,
But I will fit it with some better time.
By heaven, Hubert, I am almost ashamed
To say what good respect I have of thee.

Hub. I am much bounden to your majesty.

K. John. Good friend, thou hast no cause to say so yet, 30
But thou shalt have; and creep time ne'er so slow,
Yet it shall come for me to do thee good.
I had a thing to say, but let it go:
The sun is in the heaven, and the proud day,
Attended with the pleasures of the world,
Is all too wanton and too full of gawds
To give me audience: if the midnight bell
Did, with his iron tongue and brazen mouth,
Sound on into the drowsy [ear] of night;
If this same were a churchyard where we stand, 40
And thou possessèd with a thousand wrongs,
Or if that surly spirit, melancholy,
Had baked thy blood and made it heavy-thick,
Which else runs tickling up and down the veins,
Making that idiot, laughter, keep men's eyes

And strain their cheeks to idle merriment,
A passion hateful to my purposes,
Or if that thou couldst see me without eyes,
Hear me without thine ears, and make reply
Without a tongue, using conceit alone, 50
Without eyes, ears and harmful sound of words;
Then, in despite of brooded-watchful day,
I would into thy bosom pour my thoughts:
But, ah, I will not! yet I love thee well;
And, by my troth, I think thou lov'st me well.

Hub. So well, that what you bid me undertake,
Though that my death were adjunct to my act,
By heaven, I would do it.

K. John. Do not I know thou wouldst?
Good Hubert, Hubert, Hubert, throw thine eye
On yon young boy: I'll tell thee what, my friend, 60
He is a very serpent in my way;
And wheresoe'er this foot of mine doth tread,
He lies before me: dost thou understand me?
Thou art his keeper.

Hub. And I'll keep him so,
That he shall not offend your majesty.

K. John. Death.

Hub. My lord?

K. John. A grave.

Hub. He shall not live.

K. John. Enough.

I could be merry now. Hubert, I love thee;
Well, I'll not say what I intend for thee:
Remember. Madam, fare you well:
I'll send those powers o'er to your majesty. 70

Eli. My blessing go with thee!

K. John. For England, cousin, go:
Hubert shall be your man, attend on you
With all true duty. On toward Callice, ho! [*Exeunt.*

SCENE IV. *The same. The French KING's tent*

Enter KING PHILIP, LEWIS, PANDULPH, *and* Attendants

K. Phi. So, by a roaring tempest on the flood,
A whole armado of convicted sail
Is scattered and disjoin'd from fellowship.

Pand. Courage and comfort! all shall yet go well.

K. Phi. What can go well, when we have run so ill?
Are we not beaten? Is not Angiers lost?
Arthur ta'en prisoner? divers dear friends slain?
And bloody England into England gone,
O'erbearing interruption, spite of France?

Lew. What he hath won, that hath he fortified: 10
So hot a speed, with such advice disposed,
Such temperate order in so fierce a cause,
Doth want example: who hath read or heard
Of any kindred action like to this?

K. Phi. Well could I bear that England had this praise,
So we could find some pattern of our shame.

Enter CONSTANCE

Look, who comes here! a grave unto a soul,
Holding th' eternal spirit, against her will,
In the vild prison of afflicted breath.
I prithee, lady, go away with me. 20

Const. Lo, now! now see the issue of your peace.

K. Phi. Patience, good lady! comfort, gentle Constance!

Const. No, I defy all counsel, all redress,
But that which ends all counsel, true redress.
Death, death, O amiable lovely death!
Thou odoriferous stench! sound rottenness!
Arise forth from the couch of lasting night,
Thou hate and terror to prosperity,
And I will kiss thy détestable bones
And put my eyeballs in thy vaulty brows 30

And ring these fingers with thy household worms,
And stop this gap of breath with fulsome dust,
And be a carrion monster like thyself: .
Come, grin on me, and I will think thou smil'st,
And buss thee as thy wife. Miséry's love,
O, come to me!

K. Phi. O fair affliction, peace!

Const. No, no, I will not, having breath to cry:
O, that my tongue were in the thunder's mouth!
Then with a passion would I shake the world,
And rouse from sleep that fell anatomy
Which cannot hear a lady's feeble voice,
Which scorns a modern invocation.

40

Pand. Lady, you utter madness, and not sorrow.

Const. Thou art not holy to belie me so;
I am not mad: this hair I tear is mine;
My name is Constance; I was Geffrey's wife;
Young Arthur is my son, and he is lost:
I am not mad: I would to heaven I were!
For then, 't is like I should forget myself:
O, if I could, what grief should I forget!
Preach some philosophy to make me mad,
And thou shalt be canónized, cardinal;
For being not mad but sensible of grief,
My reasonable part produces reason
How I may be deliver'd of these woes,
And teaches me to kill or hang myself:
If I were mad, I should forget my son,
Or madly think a babe of clouts were he:
I am not mad; too well, too well I feel
The different plague of each calamity.

50

60

K. Phi. Bind up those tresses. O, what love I note
In the fair multitude of those her hairs!
Where but by chance a silver drop hath fallen,
Even to that drop ten thousand wiry friends

Do glue themselves, in sociable grief,
Like true, inseparable, faithful loves,
Sticking together in calamity.

Const. To England, if you will.

K. Phi.

Bind up your hairs.

Const. Yes, that I will; and wherefore will I do it?

I tore them from their bonds and cried aloud,

70

'O that these hands could so redeem my son,

As they have given these hairs their liberty!'

But now I envy at their liberty,

And will again commit them to their bonds,

Because my poor child is a prisoner.

And, father cardinal, I have heard you say

That we shall see and know our friends in heaven:

If that be true, I shall see my boy again;

For since the birth of Cain, the first male child,

To him that did but yesterday suspire,

80

There was not such a gracious creature born.

But now will canker sorrow eat my bud

And chase the native beauty from his cheek,

And he will look as hollow as a ghost,

As dim and meagre as an ague's fit,

And so he'll die; and, rising so again,

When I shall meet him in the court of heaven

I shall not know him: therefore never, never

Must I behold my pretty Arthur more.

Pand. You hold too heinous a respect of grief.

90

Const. He talks to me that never had a son.

K. Phi. You are as fond of grief as of your child.

Const. Grief fills the room up of my absent child,

Lies in his bed, walks up and down with me,

Puts on his pretty looks, repeats his words,

Remembers me of all his gracious parts,

Stuffs out his vacant garments with his form;

Then have I reason to be fond of grief!

Fare you well: had you such a loss as I,
I could give better comfort than you do. 100
I will not keep this form upon my head,
When there is such disorder in my wit.

O Lord! my boy, my Arthur, my fair son!
My life, my joy, my food, my all the world!
My widow-comfort, and my sorrows' cure! [Exit.

K. Phi. I fear some outrage, and I'll follow her. [Exit.

Lew. There's nothing in this world can make me joy:

Life is as tedious as a twice-told tale
Vexing the dull ear of a drowsy man;
And bitter shame hath spoil'd the sweet world's taste, 110
That it yields nought but shame and bitterness.

Pand. Before the curing of a strong disease,
Even in the instant of repair and health,
The fit is strongest; evils that take leave,
On their departure most of all show evil:
What have you lost by losing of this day?

Lew. All days of glory, joy and happiness.

Pand. If you had won it, certainly you had.
No, no; when Fortune means to men most good,
She looks upon them with a threatening eye. 120
'Tis strange to think how much King John hath lost
In this which he accounts so clearly won:

Are not you grieved that Arthur is his prisoner?

Lew. As heartily as he is glad he hath him.

Pand. Your mind is all as youthful as your blood.
Now hear me speak with a prophetic spirit;
For even the breath of what I mean to speak
Shall blow each dust, each straw, each little rub,
Out of the path which shall directly lead
Thy foot to England's throne; and therefore mark. 130
John hath seized Arthur; and it cannot be
That, whiles warm life plays in that infant's veins,
The misplaced John should entertain an hour,

One minute, nay, one quiet breath of rest.
A sceptre snatch'd with an unruly hand
Must be as boisterously maintain'd as gain'd;
And he that stands upon a slipp'ry place
Makes nice of no vild hold to stay him up:
That John may stand, then Arthur needs must fall;
So be it, for it cannot be but so.

140

Lew. But what shall I gain by young Arthur's fall?

Pand. You, in the right of Lady Blanch your wife,
May then make all the claim that Arthur did.

Lew. And lose it, life and all, as Arthur did.

Pand. How green you are and fresh in this old world!
John lays you plots; the times conspire with you;
For he that steeps his safety in true blood
Shall find but bloody safety and untrue.
This act so evilly borne shall cool the hearts
Of all his people and freeze up their zeal,
That none so small advantage shall step forth
To check his reign, but they will cherish it;
No natural exhalation in the sky,
No scope of nature, no distemper'd day,
No common wind, no customèd event,
But they will pluck away his natural cause
And call them meteors, prodigies and signs,
Abortives, presages and tongues of heaven,
Plainly denouncing vengeance upon John.

150

Lew. May be he will not touch young Arthur's life,
But hold himself safe in his prisonment.

160

Pand. O, sir, when he shall hear of your approach,
If that young Arthur be not gone already,
Even at that news he dies; and then the hearts
Of all his people shall revolt from him
And kiss the lips of unacquainted change,
And pick strong matter of revolt and wrath
Out of the bloody fingers' ends of John.

Methinks I see this hurly all on foot:
And, O, what better matter breeds for you 170
Than I have named! The bastard Faulconbridge
Is now in England, ransacking the church,
Offending charity: if but a dozen French
Were there in arms, they would be as a call
To train ten thousand English to their side,
Or as a little snow, tumbled about,
Anon becomes a mountain. O noble Dauphin,
Go with me to the king: 't is wonderful
What may be wrought out of their discontent,
Now that their souls are topful of offence. 180
For England go: I will whet on the king.
Lew. Strong reasons make strong actions: let us go:
If you say ay, the king will not say no. [*Exeunt.*]

ACT IV

SCENE I. *A room in a castle**Enter HUBERT and Executioners*

Hub. Heat me these irons hot; and look thou stand
Within the arras: when I strike my foot
Upon the bosom of the ground, rush forth,
And bind the boy which you shall find with me
Fast to the chair: be heedful: hence, and watch.

First Ex. I hope your warrant will bear out the deed.

Hub. Uncleanly scruples fear not you: look to 't.

[*Exeunt Executioners.*]

Young lad, come forth; I have to say with you.

Enter ARTHUR

Arth. Good morrow, Hubert.

Hub.

Good morrow, little prince.

Arth. As little prince, having so great a title 10
To be more prince, as may be. You are sad.

Hub. Indeed, I have been merrier.

Arth. Mercy on me!

Methinks no body should be sad but I:
Yet, I remember, when I was in France,
Young gentlemen would be as sad as night,
Only for wantonness. By my christendom,
So I were out of prison and kept sheep,
I should be as merry as the day is long;
And so I would be here, but that I doubt
My uncle practises more harm to me: 20

He is afraid of me and I of him:
Is it my fault that I was Geffrey's son?
No, indeed is't not; and I would to heaven
I were your son, so you would love me, Hubert.

Hub. [*Aside*] If I talk to him, with his innocent prate
He will awake my mercy which lies dead:
Therefore I will be sudden and dispatch.

Arth. Are you sick, Hubert? you look pale to-day:
In sooth, I would you were a little sick,
That I might sit all night and watch with you: 30
I warrant I love you more than you do me.

Hub. [*Aside*] His words do take possession of my bosom.
Read here, young Arthur. [*Showing a paper.*]

[*Aside*] How now, foolish rheum!
Turning despiteous torture out o' door!
I must be brief, lest resolution drop
Out at mine eyes in tender womanish tears.
Can you not read it? is it not fair writ?

Arth. Too fairly, Hubert, for so foul effect:
Must you with hot irons burn out both mine eyes?

Hub. Young boy, I must.

Arth. And will you?

Hub. And I will. 40

Arth. Have you the heart? When your head did but ache,
I knit my handkercher about your brows,
The best I had, a princess wrought it me,
And I did never ask it you again;
And with my hand at midnight held your head,
And like the watchful minutes to the hour,
Still and anon cheer'd up the heavy time,
Saying, 'What lack you?' and 'Where lies your grief?'
Or 'What good love may I perform for you?'
Many a poor man's son would have lien still 50
And ne'er have spoke a loving word to you;
But you at your sick service had a prince.
Nay, you may think my love was crafty love
And call it cunning: do, an if you will:
If heaven be pleased that you must use me ill,
Why then you must. Will you put out mine eyes?
These eyes that never did nor never shall
So much as frown on you?

Hub. I have sworn to do it;
And with hot irons must I burn them out.

Arth. Ah, none but in this iron age would do it! 60
The iron of itself, though heat red-hot,
Approaching near these eyes, would drink my tears
And quench his fiery indignation
Even in the matter of mine innocence;
Nay, after that, consume away in rust,
But for containing fire to harm mine eye.
Are you more stubborn-hard than hammer'd iron?
An if an angel should have come to me
And told me Hubert should put out mine eyes,
I would not have believed him,—no tongue but Hubert's. 70

Hub. Come forth. [Stamps.

Re-enter Executioners, with a cord, irons, &c.

Do as I bid you do.

Arth. O, save me, Hubert, save me! my eyes are out
Even with the fierce looks of these bloody men.

Hub. Give me the iron, I say, and bind him here.

Arth. Alas, what need you be so boisterous-rough?
I will not struggle, I will stand stone-still.

For heaven sake, Hubert, let me not be bound!

Nay, hear me, Hubert, drive these men away,

And I will sit as quiet as a lamb;

80

I will not stir, nor wince, nor speak a word,

Nor look upon the iron angrily:

Thrust but these men away, and I'll forgive you,

Whatever torment you do put me to.

Hub. Go, stand within; let me alone with him.

First Ex. I am best pleased to be from such a deed.

[*Exeunt Executioners.*]

Arth. Alas, I then have chid away my friend!

He hath a stern look, but a gentle heart:

Let him come back, that his compassion may

Give life to yours.

Hub. Come, boy, prepare yourself.

90

Arth. Is there no remedy?

Hub. None, but to lose your eyes.

Arth. O heaven, that there were but a mote in yours,

A grain, a dust, a gnat, a wandering hair,

Any annoyance in that precious sense!

Then feeling what small things are boisterous there,

Your vild intent must needs seem horrible.

Hub. Is this your promise? go to, hold your tongue.

Arth. Hubert, the utterance of a brace of tongues
Must needs want pleading for a pair of eyes:

Let me not hold my tongue, let me not, Hubert;

100

Or, Hubert, if you will, cut out my tongue,

So I may keep mine eyes: O, spare mine eyes,

Though to no use but still to look on you!

Lo, by my troth, the instrument is cold
And would not harm me.

Hub. I can heat it, boy.

Arth. No, in good sooth; the fire is dead with grief,
Being create for comfort, to be used
In undeserved extremes: see else yourself;
There is no malice in this burning coal;
The breath of heaven hath blown his spirit out 110
And strew'd repentant ashes on his head.

Hub. But with my breath I can revive it, boy.

Arth. An if you do, you will but make it blush
And glow with shame of your proceedings, Hubert:
Nay, it perchance will sparkle in your eyes;
And like a dog that is compell'd to fight,
Snatch at his master that doth tarre him on.
All things that you should use to do me wrong
Deny their office: only you do lack
That mercy which fierce fire and iron extends, 120
Creatures of note for mercy-lacking uses.

Hub. Well, see to live; I will not touch thine eye
For all the treasure that thine uncle owes:
Yet am I sworn and I did purpose, boy,
With this same very iron to burn them out.

Arth. O, now you look like Hubert! all this while
You were disguised.

Hub. Peace; no more. Adieu.
Your uncle must not know but you are dead;
I'll fill these dogged spies with false reports:
And, pretty child, sleep doubtless and secure, 130
That Hubert, for the wealth of all the world,
Will not offend thee.

Arth. O heaven! I thank you, Hubert.

Hub. Silence; no more: go closely in with me:
Much danger do I undergo for thee. [Exeunt.

SCENE II. KING JOHN'S *palace*

Enter KING JOHN, PEMBROKE, SALISBURY, *and*
other Lords

K. John. Here once again we sit, once again crown'd,
And looked upon, I hope, with cheerful eyes.

Pem. This 'once again', but that your highness pleas'd,
Was once superfluous: you were crown'd before,
And that high royalty was ne'er pluck'd off,
The faiths of men ne'er stain'd with revolt;
Fresh expectation troubled not the land
With any long'd-for change or better state.

Sal. Therefore, to be possess'd with double pomp,
To guard a title that was rich before,
To gild refin'd gold, to paint the lily,
To throw a perfume on the violet,
To smooth the ice, or add another hue
Unto the rainbow, or with taper-light
To seek the beauteous eye of heaven to garnish,
Is wasteful and ridiculous excess.

10

Pem. But that your royal pleasure must be done,
This act is as an ancient tale new told,
And in the last repeating troublesome,
Being urg'd at a time unseasonable.

20

Sal. In this the ántique and well noted face
Of plain old form is much disfigur'd;
And, like a shifted wind unto a sail,
It makes the course of thoughts to fetch about,
Startles and frights consideration,
Makes sound opinion sick and truth suspected,
For putting on so new a fashion'd robe.

Pem. When workmen strive to do better than well,
They do confound their skill in covetousness;
And oftentimes excusing of a fault
Doth make the fault the worse by the excuse,

30

As patches set upon a little breach
Discredit more in hiding of the fault
Than did the fault before it was so patch'd.

Sal. To this effect, before you were new crown'd,
We breathed our counsel: but it pleased your highness
To overbear it, and we are all well pleased,
Since all and every part of what we would
Doth make a stand at what your highness will.

K. John. Some reasons of this double coronation 40
I have possess'd you with and think them strong;
And more, more strong, than lesser is my fear,
I shall indue you with: meantime but ask
What you would have reform'd that is not well,
And well shall you perceive how willingly
I will both hear and grant you your requests.

Pem. Then I, as one that am the tongue of these
To sound the purposes of all their hearts,
Both for myself and them, but, chief of all,
Your safety, for the which myself and them 50
Bend their best studies, heartily request
The enfranchisement of Arthur; whose restraint
Doth move the murmuring lips of discontent
To break into this dangerous argument,—
If what in rest you have in right you hold,
Why then your fears, which, as they say, attend
The steps of wrong, should move you to mew up
Your tender kinsman and to choke his days
With barbarous ignorance and deny his youth
The rich advantage of good exercise. 60
That the time's enemies may not have this
To grace occasions, let it be our suit
That you have bid us ask his liberty;
Which for our goods we do no further ask
Than whereupon our weal, on you depending,
Counts it your weal he have his liberty.

Enter HUBERT

K. John. Let it be so: I do commit his youth
To your direction. Hubert, what news with you?

[*Taking him apart.*

Pem. This is the man should do the bloody deed;
He show'd his warrant to a friend of mine:
The image of a wicked heinous fault
Lives in his eye; that close aspect of his
Doth show the mood of a much troubled breast;
And I do fearfully believe 't is done,
What we so fear'd he had a charge to do.

70

Sal. The colour of the king doth come and go
Between his purpose and his conscience,
Like heralds 'twixt two dreadful battles set:
His passion is so ripe, it needs must break.

Pem. And when it breaks, I fear will issue thence
The foul corruption of a sweet child's death.

80

K. John. We cannot hold mortality's strong hand:
Good lords, although my will to give is living,
The suit which you demand is gone and dead:
He tells us Arthur is deceased to-night.

Sal. Indeed we fear'd his sickness was past cure.

Pem. Indeed we heard how near his death he was
Before the child himself felt he was sick:
This must be answer'd either here or hence.

K. John. Why do you bend such solemn brows on me? 90
Think you I bear the shears of destiny?
Have I commandment on the pulse of life?

Sal. It is apparent foul-play; and 't is shame
That greatness should so grossly offer it:
So thrive it in your game! and so, farewell.

Pem. Stay yet, Lord Salisbury; I'll go with thee,
And find th' inheritance of this poor child,
His little kingdom of a forcèd grave.

That blood which ow'd the breadth of all this isle,
Three foot of it doth hold: bad world the while! 100
This must not be thus borne: this will break out
To all our sorrows, and ere long I doubt. [*Excunt Lords.*

K. John. They burn in indignation. I repent:
There is no sure foundation set on blood,
No certain life achieved by others' death.

Enter a Messenger

A fearful eye thou hast: where is that blood
That I have seen inhabit in those cheeks?
So foul a sky clears not without a storm:
Pour down thy weather: how goes all in France?

Mess. From France to England. Never such a power
For any foreign preparation 111
Was levied in the body of a land.

The copy of your speed is learn'd by them;
For when you should be told they do prepare,
The tidings comes that they are all arriv'd.

K. John. O, where hath our intelligence been drunk?
Where hath it slept? Where is my mother's ear,
That such an army could be drawn in France,
And she not hear of it?

Mess. My liege, her ear
Is stopp'd with dust; the first of April died 120
Your noble mother: and, as I hear, my lord,
The Lady Constance in a frenzy died
Three days before: but this from rumour's tongue
I idly heard; if true or false I know not.

K. John. Withhold thy speed, dreadful occasion!
O, make a league with me, till I have pleased
My discontented peers! What! mother dead!
How wildly then walks my estate in France!
Under whose conduct came those powers of France
That thou for truth giv'st out are landed here? 130

Mess. Under the Dauphin.

K. John. Thou hast made me giddy
With these ill tidings.

Enter the BASTARD and PETER of Pomfret

Now, what says the world
To your proceedings? do not seek to stuff
My head with more ill news, for it is full.

Bast. But if you be afeard to hear the worst,
Then let the worst unheard fall on your head.

K. John. Bear with me, cousin; for I was amazed
Under the tide: but now I breathe again
Aloft the flood, and can give audience
To any tongue, speak it of what it will.

140

Bast. How I have sped among the clergymen,
The sums I have collected shall express.
But as I travell'd hither through the land,
I find the people strangely fantasied;
Possess'd with rumours, full of idle dreams,
Not knowing what they fear, but full of fear:
And here's a prophet, that I brought with me
From forth the streets of Pomfret, whom I found
With many hundreds treading on his heels:
To whom he sung, in rude harsh-sounding rhymes,
That, ere the next Ascension-day at noon,
Your highness should deliver up your crown.

150

K. John. Thou idle dreamer, wherefore didst thou so?

Peter. Foreknowing that the truth will fall out so.

K. John. Hubert, away with him; imprison him;
And on that day at noon, whereon he says
I shall yield up my crown, let him be hang'd.
Deliver him to safety; and return,
For I must use thee.

[*Exit Hubert with Peter.*

O my gentle cousin,
Hear'st thou the news abroad, who are arriv'd?

160

Bast. The French, my lord; men's mouths are full of it.
Besides, I met Lord Bigot and Lord Salisbury,
With eyes as red as new-enkindled fire,
And others more, going to seek the grave
Of Arthur, whom they say is kill'd to-night
On your suggestion.

K. John. Gentle kinsman, go,
And thrust thyself into their companies:
I have a way to win their loves again;
Bring them before me.

Bast. I will seek them out.

K. John. Nay, but make haste; the better foot before. 170
O, let me have no subject enemies,
When adverse foreigners affright my towns
With dreadful pomp of stout invasion!
Be Mercury, set feathers to thy heels,
And fly like thought from them to me again.

Bast. The spirit of the time shall teach me speed. [*Exit.*

K. John. Spoke like a sprightly noble gentleman.
Go after him; for he perhaps shall need
Some messenger betwixt me and the peers;
And be thou he.

Mess. With all my heart, my liege. [*Exit.*

K. John. My mother dead! 181

Re-enter HUBERT

Hub. My lord, they say five moons were seen to-night;
Four fixèd, and the fifth did whirl about
The other four in wondrous motion.

K. John. Five moons!

Hub. Old men and beldams in the streets
Do prophesy upon it dangerously:
Young Arthur's death is common in their mouths:
And when they talk of him, they shake their heads
And whisper one another in the ear;

And he that speaks doth gripe the hearer's wrist, 190
Whilst he that hears makes fearful action,
With wrinkled brows, with nods, with rolling eyes.
I saw a smith stand with his hammer, thus,
The whilst his iron did on the anvil cool,
With open mouth swallowing a tailor's news;
Who, with his shears and measure in his hand,
Standing on slippers, which his nimble haste
Had falsely thrust upon contráry feet,
Told of a many thousand warlike French
That were embattailèd and rank'd in Kent: 200
Another lean unwash'd artificer
Cuts off his tale and talks of Arthur's death.

K. John. Why seek'st thou to possess me with these fears?
Why urgest thou so oft young Arthur's death?
Thy hand hath murder'd him: I had a mighty cause
To wish him dead, but thou hadst none to kill him.

Hub. No had, my lord? why, did you not provoke me?

K. John. It is the curse of kings to be attended
By slaves that take their humours for a warrant
To break within the bloody house of life, 210
And on the winking of authority
To understand a law, to know the meaning
Of dangerous majesty, when perchance it frowns
More upon humour than advised respect.

Hub. Here is your hand and seal for what I did.

K. John. O, when the last account 'twixt heaven and earth
Is to be made, then shall this hand and seal
Witness against us to damnation!
How oft the sight of means to do ill deeds
Make deeds ill done! Hadst not thou been by, 220
A fellow by the hand of nature mark'd,
Quoted and sign'd to do a deed of shame,
This murder had not come into my mind:
But taking note of thy abhorr'd aspect,

Finding thee fit for bloody villany,
Apt, liable to be employ'd in danger,
I faintly broke with thee of Arthur's death;
And thou, to be endeared to a king,
Made it no conscience to destroy a prince.

Hub. My lord,—

230

K. John. Hadst thou but shook thy head or made a pause
When I spake darkly what I purposed,
Or turn'd an eye of doubt upon my face,
As bid me tell my tale in éxpress words,
Deep shame had struck me dumb, made me break off,
And those thy fears might have wrought fears in me:
But thou didst understand me by my signs
And didst in signs again parley with sin;
Yea, without stop, didst let thy heart consent,
And consequently thy rude hand to act
The deed, which both our tongues held vild to name.
Out of my sight, and never see me more!
My nobles leave me; and my state is braved,
Even at my gates, with ranks of foreign powers:
Nay, in the body of this fleshly land,
This kingdom, this confíne of blood and breath,
Hostility and civil tumult reigns
Between my conscience and my cousin's death.

240

Hub. Arm you against your other enemies,
I'll make a peace between your soul and you.
Young Arthur is alive: this hand of mine
Is yet a maiden and an innocent hand,
Not painted with the crimson spots of blood.
Within this bosom never enter'd yet
The dreadful motion of a murderous thought;
And you have slander'd nature in my form,
Which, howsoever rude exteriorly,
Is yet the cover of a fairer mind
Than to be butcher of an innocent child.

250

K. John. Doth Arthur live? O, haste thee to the peers, 260
Throw this report on their incensèd rage,
And make them tame to their obedience!
Forgive the comment that my passion made
Upon thy feature; for my rage was blind,
And foul imaginary eyes of blood
Presented thee more hideous than thou art.
O, answer not, but to my closet bring
The angry lords with all expedient haste.
I conjure thee but slowly; run more fast. [Exeunt.

SCENE III. *Before the castle*

Enter ARTHUR, on the walls

Arth. The wall is high, and yet will I leap down:
Good ground, be pitiful and hurt me not!
There's few or none do know me: if they did,
This ship-boy's semblance hath disguised me quite.
I am afraid; and yet I'll venture it.
If I get down, and do not break my limbs,
I'll find a thousand shifts to get away:
As good to die and go, as die and stay. [Leaps down.
O me! my uncle's spirit is in these stones:
Heaven take my soul, and England keep my bones! 10
[Dies.

Enter PEMBROKE, SALISBURY, and BIGOT

Sal. Lords, I will meet him at Saint Edmundsbury:
It is our safety, and we must embrace
This gentle offer of the perilous time.

Pem. Who brought that letter from the cardinal?

Sal. The Count Meloun, a noble lord of France;
Whose private with me of the Dauphin's love
Is much more general than these lines import.

Big. To-morrow morning let us meet him then.

Sal. Or rather then set forward; for 't will be
'Two long days' journey, lords, or ere we meet.

20

Enter the BASTARD

Bast. Once more to-day well met, distemper'd lords!
The king by me requests your presence straight.

Sal. The king hath dispossess'd himself of us:
We will not line his thin bestain'd cloak
With our pure honours, nor attend the foot
That leaves the print of blood where'er it walks.
Return and tell him so: we know the worst.

Bast. Whate'er you think, good words, I think, were best.

Sal. Our griefs, and not our manners, reason now.

Bast. But there is little reason in your grief; 30
Therefore 't were reason you had manners now.

Pem. Sir, sir, impatience hath his privilege.

Bast. 'T is true, to hurt his master, no man else.

Sal. This is the prison. What is he lies here?

[*Seeing Arthur.*

Pem. O death, made proud with pure and princely beauty!
The earth had not a hole to hide this deed.

Sal. Murder, as hating what himself hath done,
Doth lay it open to urge on revenge.

Big. Or, when he doom'd this beauty to a grave,
Found it too precious-princely for a grave. 40

Sal. Sir Richard, what think you? have you beheld,
Or have you read or heard? or could you think
Or do you almost think, although you see,
That you do see? could thought, without this object,
Form such another? This is the very top,
The height, the crest, or crest unto the crest,
Of murder's arms: this is the bloodiest shame,
The wildest savagery, the vildest stroke,
That ever wall-eyed wrath or staring rage
Presented to the tears of soft remorse. 50

Pem. All murders past do stand excus'd in this:
 And this, so sole and so unmatched,
 Shall give a holiness, a purity,
 To the yet unbegotten sin of times;
 And prove a deadly bloodshed but a jest,
 Exempl'd by this heinous spectacle.

Bast. It is a damnèd and a bloody work;
 The graceless action of a heavy hand,
 If that it be the work of any hand.

Sal. If that it be the work of any hand! 60
 We had a kind of light what would ensue:
 It is the shameful work of Hubert's hand;
 The practice and the purpose of the king:
 From whose obedience I forbid my soul,
 Kneeling before this ruin of sweet life,
 And breathing to his breathless excellence
 The incense of a vow, a holy vow,
 Never to taste the pleasures of the world,
 Never to be infected with delight,
 Nor conversant with ease and idleness, 70
 Till I have set a glory to this hand,
 By giving it the worship of revenge.

Pem. } Our souls religiously confirm thy words.
Big. }

Enter HUBERT

Hub. Lords, I am hot with haste in seeking you:
 Arthur doth live; the king hath sent for you.

Sal. O, he is bold and blushes not at death.
 Avaunt, thou hateful villain, get thee gone!

Hub. I am no villain.

Sal.

Must I rob the law?

[*Drawing his sword.*]

Bast. Your sword is bright, sir; put it up again.

Sal. Not till I sheathe it in a murderer's skin. 80

Hub. Stand back, Lord Salisbury, stand back, I say;
By heaven, I think my sword's as sharp as yours:
I would not have you, lord, forget yourself,
Nor tempt the danger of my true defence;
Lest I, by marking of your rage, forget
Your worth, your greatness and nobility.

Big. Out, dunghill! darest thou brave a nobleman?

Hub. Not for my life: but yet I dare defend
My innocent life against an emperor.

Sal. Thou art a murderer.

Hub. Do not prove me so; 90
Yet I am none: whose tongue soe'er speaks false,
Not truly speaks; who speaks not truly, lies.

Pem. Cut him to pieces.

Bast. Keep the peace, I say.

Sal. Stand by, or I shall gall you, Faulconbridge.

Bast. Thou wert better gall the devil, Salisbury:
If thou but frown on me, or stir thy foot,
Or teach thy hasty spleen to do me shame,
I'll strike thee dead. Put up thy sword betime;
Or I'll so maul you and your toasting-iron,
That you shall think the devil is come from hell. 100

Big. What wilt thou do, renownèd Faulconbridge?
Second a villain and a murderer?

Hub. Lord Bigot, I am none.

Big. Who kill'd this prince?

Hub. 'Tis not an hour since I left him well:
I honour'd him, I loved him, and will weep
My date of life out for his sweet life's loss.

Sal. Trust not those cunning waters of his eyes,
For villany is not without such rheum;
And he, long traded in it, makes it seem
Like rivers of remorse and innocence. 110
Away with me, all you whose souls abhor

The uncleanly savours of a slaughter-house;
For I am stifled with this smell of sin.

Big. Away toward Bury, to the Dauphin there!

Pem. There tell the king he may inquire us out.

[*Exeunt Lords.*]

Bast. Here's a good world! Knew you of this fair work?
Beyond the infinite and boundless reach
Of mercy, if thou didst this deed of death,
Art thou damn'd, Hubert.

Hub. Do but hear me, sir.

Bast. Ha! I'll tell thee what;
Thou'rt damn'd as black—nay, nothing is so black;
Thou art more deep damn'd than Prince Lucifer:
There is not yet so ugly a fiend of hell
As thou shalt be, if thou didst kill this child.

120

Hub. Upon my soul—

Bast. If thou didst but consent
To this most cruel act, do but despair;
And if thou want'st a cord, the smallest thread
That ever spider twisted from her womb
Will serve to strangle thee; a rush will be a beam
To hang thee on; or wouldst thou drown thyself,
Put but a little water in a spoon,
And it shall be as all the ocean,
Enough to stifle such a villain up.
I do suspect thee very grievously.

130

Hub. If I in act, consent, or sin of thought,
Be guilty of the stealing that sweet breath
Which was embounded in this beauteous clay,
Let hell want pains enough to torture me.
I left him well.

Bast. Go, bear him in thine arms.
I am amazed, methinks, and lose my way
Among the thorns and dangers of this world.
How easy dost thou take all England up!

140

From forth this morsel of dead royalty,
The life, the right and truth of all this realm
Is fled to heaven; and England now is left
To tug and scramble and to part by th' teeth
The unowed interest of proud-swelling state.
Now for the bare-pick'd bone of majesty
Doth dogged war bristle his angry crest
And snarleth in the gentle eyes of peace:
Now powers from home and discontents at home
Meet in one line; and vast confusion waits,
As doth a raven on a sick-fall'n beast,
The imminent decay of wrested pomp.
Now happy he whose cloak and centure can
Hold out this tempest. Bear away that child
And follow me with speed: I'll to the king:
A thousand businesses are brief in hand,
And heaven itself doth frown upon the land.

150

[*Exeunt.*]

ACT VSCENE I. KING JOHN'S *palace**Enter* KING JOHN, PANDULPH, and Attendants

K. John. Thus have I yielded up into your hand
The circle of my glory. [Giving the crown.]

Pand. Take again
From this my hand, as holding of the pope
Your sovereign greatness and authority.

K. John. Now keep your holy word: go meet the French,
And from his holiness use all your power
To stop their marches 'fore we are inflamed.
Our discontented counties do revolt;
Our people quarrel with obedience,

Swearing allegiance and the love of soul 10
To stranger blood, to foreign royalty.
This inundation of mistemper'd humour
Rests by you only to be qualified:
Then pause not; for the present time's so sick,
That present med'cine must be ministered,
Or overflow incurable ensues.

Pand. It was my breath that blew this tempest up,
Upon your stubborn usage of the pope;
But since you are a gentle convertite,
My tongue shall hush again this storm of war 20
And make fair weather in your blust'ring land.
On this Ascension-day, remember well,
Upon your oath of service to the pope,
Go I to make the French lay down their arms. [Exit.

K. John. Is this Ascension-day? Did not the prophet
Say that before Ascension-day at noon
My crown I should give off? Even so I have:
I did suppose it should be on constraint;
But, heav'n be thank'd, it is but voluntary.

Enter the BASTARD

Bast. All Kent hath yielded; nothing there holds out 30
But Dover castle: London hath receiv'd,
Like a kind host, the Dauphin and his powers:
Your nobles will not hear you, but are gone
To offer service to your enemy,
And wild amazement hurries up and down
The little number of your doubtful friends.

K. John. Would not my lords return to me again,
After they heard young Arthur was alive?

Bast. They found him dead and cast into the streets,
An empty casket, where the jewel of life 40
By some damn'd hand was robb'd and ta'en away.

K. John. That villain Hubert told me he did live.

Bast. So, on my soul, he did, for aught he knew.
But wherefore do you droop? why look you sad?
Be great in act, as you have been in thought:
Let not the world see fear and sad distrust
Govern the motion of a kingly eye:
Be stirring as the time; be fire with fire;
Threaten the threat'ner and outface the brow
Of bragging horror: so shall inferior eyes,
That borrow their behaviours from the great,
Grow great by your example and put on
The dauntless spirit of resolution.
Away, and glister like the god of war,
When he intendeth to become the field:
Show boldness and aspiring confidence.
What, shall they seek the lion in his den,
And fright him there? and make him tremble there?
O, let it not be said: forage, and run
To meet displeasure farther from the doors,
And grapple with him ere he come so nigh.
K. John. The legate of the pope hath been with me,
And I have made a happy peace with him;
And he hath promis'd to dismiss the powers
Led by the Dauphin.

Bast. O inglorious league!
Shall we, upon the footing of our land,
Send fair-play orders and make compromise,
Insinuation, parley and base truce
To arms invasive? shall a beardless boy,
A cockered silken wanton, brave our fields,
And flesh his spirit in a warlike soil,
Mocking the air with colours idly spread,
And find no check? Let us, my liege, to arms:
Perchance the cardinal cannot make your peace;
Or if he do, let it at least be said
They saw we had a purpose of defence.

50

60

70

K. John. Have thou the ordering of this present time.

Bast. Away, then, with good courage! yet, I know,
Our party may well meet a prouder foe. [*Exeunt.*]

SCENE II. *The DAUPHIN'S camp at St. Edmundsbury*

*Enter, in arms, LEWIS, SALISBURY, MELOUN, PEMBROKE,
BIGOT, and Soldiers*

Lew. My Lord Meloun, let this be copied out,
And keep it safe for our remembrance:
Return the precedent to these lords again;
That, having our fair order written down,
Both they and we, perusing o'er these notes,
May know wherefore we took the sacrament
And keep our faiths firm and inviolable.

Sal. Upon our sides it never shall be broken.
And, noble Dauphin, albeit we swear
A voluntary zeal and an unurg'd faith
To your proceedings; yet believe me, prince,
I am not glad that such a sore of time
Should seek a plaster by contemn'd revolt,
And heal the inveterate canker of one wound
By making many. O, it grieves my soul,
That I must draw this metal from my side
To be a widow-maker! O, and there
Where honourable rescue and defence
Cries out upon the name of Salisbury!
But such is the infection of the time,
That, for the health and physic of our right,
We cannot deal but with the very hand
Of stern injustice and confusèd wrong.
And is't not pity, O my grievèd friends,
That we, the sons and children of this isle,
Were born to see so sad an hour as this,
Wherein we step after a stranger, march

10

20

Upon her gentle bosom, and fill up
Her enemies' ranks,—I must withdraw and weep
Upon the spot of this enforcèd cause,— 30
To grace the gentry of a land remote,
And follow unacquainted colours here?
What, here? O nation, that thou couldst remove!
That Neptune's arms, who clippeth thee about,
Would bear thee from the knowledge of thyself,
And grapple thee unto a pagan shore;
Where these two Christian armies might combine
The blood of malice in a vein of league,
And not to spend it so unneighbourly!

Lew. A noble temper dost thou show in this; 40
And great affections wrastling in thy bosom
Doth make an earthquake of nobility.
O, what a noble combat hast thou fought
Between compulsion and a brave respect!
Let me wipe off this honourable dew,
That silverly doth progress on thy cheeks:
My heart hath melted at a lady's tears,
Being an ordinary inundation;
But this effusion of such manly drops,
This shower, blown up by tempest of the soul, 50
Startles mine eyes, and makes me more amaz'd
Than had I seen the vaulty top of heaven
Figur'd quite o'er with burning meteors.
Lift up thy brow, renownèd Salisbury,
And with a great heart heave away this storm:
Commend these waters to those baby eyes
That never saw the giant world enraged;
Nor met with fortune other than at feasts,
Full warm of blood, of mirth, of gossiping.
Come, come; for thou shalt thrust thy hand as deep 60
Into the purse of rich prosperity
As Lewis himself: so, nobles, shall you all,

That knit your sinews to the strength of mine.
And even there, methinks, an angel spake:

Enter PANDULPH

Look, where the holy legate comes apace,
To give us warrant from the hand of heaven,
And on our actions set the name of right
With holy breath.

Pand. Hail, noble prince of France!
The next is this, King John hath reconcil'd
Himself to Rome; his spirit is come in, 70
That so stood out against the holy church,
The great metropolis and see of Rome:
Therefore thy threatening colours now wind up;
And tame the savage spirit of wild war,
That, like a lion foster'd up at hand,
It may lie gently at the foot of peace,
And be no further harmful than in show.

Lew. Your grace shall pardon me, I will not back:
I am too high-born to be propertied,
To be a secondary at control, 80
Or useful serving-man and instrument,
To any sovereign state throughout the world.
Your breath first kindled the dead coal of wars
Between this chastis'd kingdom and myself,
And brought in matter that should feed this fire;
And now 't is far too huge to be blown out
With that same weak wind which enkindled it.
You taught me how to know the face of right,
Acquainted me with interest to this land,
Yea, thrust this enterprise into my heart; 90
And come ye now to tell me John hath made
His peace with Rome? What is that peace to me?
I, by the honour of my marriage-bed,

After young Arthur, claim this land for mine;
And, now it is half-conquer'd, must I back
Because that John hath made his peace with Rome?
Am I Rome's slave? What penny hath Rome borne,
What men provided, what munition sent,
To underprop this action? Is 't not I
That undergo this charge? who else but I, 100
And such as to my claim are liable,
Sweat in this business and maintain this war?
Have I not heard these islanders shout out
'Vive le Roy!' as I have bank'd their towns?
Have I not here the best cards for the game,
To win this easy match play'd for a crown?
And shall I now give o'er the yielded set?
No, no, on my soul, it never shall be said.

Pand. You look but on the outside of this work.

Lew. Outside or inside, I will not return 110
Till my attempt so much be glorified
As to my ample hope was promised
Before I drew this gallant head of war,
And cull'd these fiery spirits from the world,
To outlook conquest and to win renown
Even in the jaws of danger and of death. [*Trumpet sounds.*
What lusty trumpet thus doth summon us?

Enter the BASTARD, attended

Bast. According to the fair play of the world,
Let me have audience; I am sent to speak,
My holy lord of Milan, from the king: 120
I come to learn how you have dealt for him;
And, as you answer, I do know the scope
And warrant limited unto my tongue.

Pand. The Dauphin is too wilful-opposite,

And will not temporize with my entreaties;
He flatly says he'll not lay down his arms.

Bast. By all the blood that ever fury breathed,
The youth says well. Now hear our English king;
For thus his royalty doth speak in me.
He is prepared, and reason too he should: 130
This apish and unmannerly approach,
This harness'd masque and unadvised revel,
This unhair'd sauciness and boyish troops,
The king doth smile at; and is well prepared
To whip this dwarfish war, this pigmy arms,
From out the circle of his territories.
That hand which had the strength, even at your door,
To cudgel you and make you take the hatch,
To dive like buckets in concealèd wells,
To creuch in litter of your stable planks, 140
To lie like pawns lock'd up in chests and trunks,
To hug with swine, to seek sweet safety out
In vaults and prisons, and to thrill and shake
Even at the crying of your nation's crow,
Thinking his voice an armed Englishman;
Shall that victorious hand be feebled here,
That in your chambers gave you chastisement?
No: know the gallant monarch is in arms
And like an eagle o'er his aery towers
To souse annoyance that comes near his nest. 150
And you degenerate, you ingrate revolts,
You bloody Neroes, ripping up the womb
Of your dear mother England, blush for shame;
For your own ladies and pale-visaged maids
Like Amazons come tripping after drums,
Their thimbles into armèd gauntlets change,
Their needl's to lances, and their gentle hearts
To fierce and bloody inclination.

Lew. There end thy brave, and turn thy face in peace;

We grant thou canst outscold us: fare thee well; 160
We hold our time too precious to be spent
With such a brabblor.

Pand. Give me leave to speak.

Bast. No, I will speak.

Lew. We will attend to neither.

Strike up the drums; and let the tongue of war
Plead for our interest and our being here.

Bast. Indeed, your drums, being beaten, will cry out;
And so shall you, being beaten: do but start
An echo with the clamour of thy drum,
And even at hand a drum is ready braced
That shall reverberate all as loud as thine; 170
Sound but another, and another shall
As loud as thine rattle the welkin's ear
And mock the deep-mouth'd thunder: for at hand,
Not trusting to this halting legate here,
Whom he hath used rather for sport than need,
Is warlike John; and in his forehead sits
A bare-ribb'd death, whose office is this day
To feast upon whole thousands of the French.

Lew. Strike up our drums, to find this danger out.

Bast. And thou shalt find it, Dauphin, do not doubt. 180
[*Exeunt.*

SCENE III. *The field of battle*

Alarums. Enter KING JOHN and HUBERT

K. John. How goes the day with us? O, tell me, Hubert.

Hub. Badly, I fear. How fares your majesty?

K. John. This fever, that hath troubled me so long,
Lies heavy on me; O, my heart is sick!

Enter a Messenger

Mess. My lord, your valiant kinsman, Faulconbridge,

Desires your majesty to leave the field
And send him word by me which way you go.

K. John. Tell him, toward Swinstead, to the abbey there.

Mess. Be of good comfort; for the great supply
That was expected by the Dauphin here, 10
Are wrack'd three nights ago on Goodwin Sands.
This news was brought to Richard but even now:
The French fight coldly, and retire themselves.

K. John. Ay me! this tyrant fever burns me up,
And will not let me welcome this good news.
Set on toward Swinstead: to my litter straight;
Weakness possesseth me, and I am faint. [*Exeunt.*

SCENE IV. *Another part of the field*

Enter SALISBURY, PEMBROKE, and BIGOT

Sal. I did not think the king so stored with friends.

Pem. Up once again; put spirit in the French:
If they miscarry, we miscarry too.

Sal. That misbegotten devil, Faulconbridge,
In spite of spite, alone upholds the day.

Pem. They say King John sore sick hath left the field.

Enter MELOUN, *wounded*

Mel. Lead me to the revolts of England here.

Sal. When we were happy we had other names.

Pem. It is the Count Meloun.

Sal. Wounded to death.

Mel. Fly, noble English, you are bought and sold; 10
Unthread the rude eye of rebellion
And welcome home again discarded faith.
Seek out King John and fall before his feet;
For if the French be lords of this loud day,
He means to recompense the pains you take
By cutting off your heads: thus hath he sworn

And I with him, and many moe with me,
Upon the altar at Saint Edmundsbury;
Even on that altar where we swore to you
Dear amity and everlasting love.

20

Sal. May this be possible? may this be true?

Mel. Have I not hideous death within my view,
Retaining but a quantity of life,

Which bleeds away, even as a form of wax

Resolveth from his figure 'gainst the fire?

What in the world should make me now deceive,

Since I must lose the use of all deceit?

Why should I then be false, since it is true

That I must die here and live hence by truth?

I say again, if Lewis do win the day,

30

He is forsworn, if e'er those eyes of yours

Behold another day break in the east:

But even this night, whose black contagious breath

Already smokes about the burning crest

Of the old, feeble and day-wearied sun,

Even this ill night, your breathing shall expire,

Paying the fine of rated treachery

Even with a treacherous fine of all your lives,

If Lewis by your assistance win the day.

Commend me to one Hubert with your king:

40

The love of him, and this respect besides,

For that my grandsire was an Englishman,

Awakes my conscience to confess all this.

In lieu whereof, I pray you, bear me hence

From forth the noise and rumour of the field,

Where I may think the remnant of my thoughts

In peace, and part this body and my soul

With contemplation and devout desires.

Sal. We do believe thee: and beshrew my soul

50

But I do love the favour and the form

Of this most fair occasion, by the which

We will untread the steps of damnèd flight,
 And like a bated and retirèd flood,
 Leaving our rankness and irregular course,
 Stoop low within those bounds we have o'erlook'd
 And calmly run on in obedience
 Even to our ocean, to our great King John.
 My arm shall give thee help to bear thee hence;
 For I do see the cruel pangs of death
 Right in thine eye. Away, my friends! New flight; 60
 And happy newness, that intends old right.
[Exeunt, leading off Meloun.]

SCENE V. *The French camp*

Enter LEWIS and his train

Lew. The sun of heaven methought was loath to set,
 But stay'd and made the western welkin blush,
 When English measure backward their own ground
 In faint retire. O, bravely came we off,
 When with a volley of our needless shot,
 After such bloody toil, we bid good night;
 And wound our tottering colours clearly up,
 Last in the field, and almost lords of it!

Enter a Messenger

Mess. Where is my prince, the Dauphin?

Lew.

Here: what news?

Mess. The Count Meloun is slain; the English lords 10
 By his persuasion are again fall'n off,
 And your supply, which you have wish'd so long,
 Are cast away and sunk on Goodwin Sands.

Lew. Ah, foul shrewd news! beshrew thy very heart!
 I did not think to be so sad to-night
 As this hath made me. Who was he that said

King John did fly an hour or two before
The stumbling night did part our weary powers?

Mess. Whoever spoke it, it is true, my lord.

Lew. Well; keep good quarter and good care to-night: 20
The day shall not be up so soon as I,
To try the fair adventure of to-morrow. [*Exeunt.*

SCENE VI. *An open place in the neighbourhood of
Swinstead Abbey*

Enter the BASTARD and HUBERT, severally

Hub. Who's there? speak, ho! speak quickly, or I shoot.

Bast. A friend. What art thou?

Hub. Of the part of England.

Bast. Whither dost thou go?

Hub. What's that to thee? why may not I demand
Of thine affairs, as well as thou of mine?

Bast. Hubert, I think?

Hub. Thou hast a perfect thought:
I will upon all hazards well believe
Thou art my friend, thou know'st my tongue so well.
Who art thou?

Bast. Who thou wilt: and if thou please, 10
Thou mayst befriend me so much as to think
I come one way of the Plantagenets.

Hub. Unkind remembrance! thou and endless night
Have done me shame: brave soldier, pardon me,
That any accent breaking from thy tongue
Should scape the true acquaintance of mine ear.

Bast. Come, come; sans compliment, what news abroad?

Hub. Why, here walk I in the black brow of night,
To find you out.

Bast. Brief, then; and what's the news?

Hub. O, my sweet sir, news fitting to the night,
Black, fearful, comfortless and horrible. 20

Bast. Show me the very wound of this ill news:
I am no woman, I'll not swound at it.

Hub. The king, I fear, is poison'd by a monk:
I left him almost speechless; and broke out
To acquaint you with this evil, that you might
The better arm you to the sudden time,
Than if you had at leisure known of this.

Bast. How did he take it? who did taste to him?

Hub. A monk, I tell you; a resolvèd villain,
Whose bowels suddenly burst out: the king 30
Yet speaks and peradventure may recover.

Bast. Who didst thou leave to tend his majesty?

Hub. Why, know you not? the lords are all come back,
And brought Prince Henry in their company;
At whose request the king hath pardon'd them,
And they are all about his majesty.

Bast. Withhold thine indignation, mighty heaven,
And tempt us not to bear above our power!
I'll tell thee, Hubert, half my power this night,
Passing these flats, are taken by the tide; 40
These Lincoln Washes have devoured them;
Myself, well mounted, hardly have escaped.
Away before: conduct me to the king;
I doubt he will be dead or ere I come. [Exeunt.]

SCENE VII. *The orchard in Swinstead Abbey*

Enter Prince HENRY, SALISBURY, and BIGOT

P. Hen. It is too late: the life of all his blood
Is touch'd corruptibly, and his pure brain,
Which some suppose the soul's frail dwelling-house,
Doth by the idle comments that it makes
Foretell the ending of mortality.

Enter PEMROKE

Pem. His highness yet doth speak, and holds belief
That, being brought into the open air,
It would allay the burning quality
Of that fell poison which assaileth him.

P. Hen. Let him be brought into the orchard here. 10
Doth he still rage? [*Exit Bigot.*

Pem. He is more patient
Than when you left him; even now he sung.

P. Hen. O vanity of sickness! fierce extremes
In their continuance will not feel themselves.
Death, having prey'd upon the outward parts,
Leaves them invisible, and his siege is now
Against the mind, the which he pricks and wounds
With many legions of strange fantasies,
Which, in their throng and press to that last hold,
Confound themselves. 'T is strange that death should sing.
I am the cygnet to this pale faint swan 21
Who chants a doleful hymn to his own death,
And from the organ-pipe of frailty sings
His soul and body to their lasting rest.

Sal. Be of good comfort, prince; for you are born
To set a form upon that indigest
Which he hath left so shapeless and so rude.

*Enter Attendants, and BIGOT, carrying KING JOHN
in a chair*

K. John. Ay, marry, now my soul hath elbow-room;
It would not out at windows nor at doors.
There is so hot a summer in my bosom 30
That all my bowels crumble up to dust:
I am a scribbled form, drawn with a pen
Upon a parchment, and against this fire
Do I shrink up.

P. Hen. How fares your majesty?

K. John. Poison'd, (ill fare!) dead, forsook, cast off:
And none of you will bid the winter come
To thrust his icy fingers in my maw,
Nor let my kingdom's rivers take their course
Through my burn'd bosom, nor entreat the north
To make his bleak winds kiss my parchèd lips
And comfort me with cold. I do not ask you much,
I beg cold comfort; and you are so strait
And so ingrateful, you deny me that.

40

P. Hen. O that there were some virtue in my tears
That might relieve you!

K. John. The salt in them is hot.
Within me is a hell; and there the poison
Is as a fiend confin'd to tyrannize
On unreprievable condemnèd blood.

Enter the BASTARD

Bast. O, I am scalded with my violent motion,
And spleen of speed to see your majesty!

50

K. John. O cousin, thou art come to set mine eye:
The tackle of my heart is crack'd and burn'd,
And all the shrouds wherewith my life should sail
Are turnèd to one thread, one little hair:
My heart hath one poor string to stay it by,
Which holds but till thy news be utterèd;
And then all this thou seest is but a clod
And module of confounded royalty.

Bast. The Dauphin is preparing hitherward,
Where heaven He knows how we shall answer him;
For in a night the best part of my power,
As I upon advantage did remove,
Were in the Washes all unwarily
Devourèd by the unexpected flood.

60

[*The king dies.*]

Sal. You breathe these dead news in as dead an ear.
My liege! my lord! but now a king, now thus.

P. Hen. Even so must I run on, and even so stop.
What surety of the world, what hope, what stay,
When this was now a king, and now is clay?

Bast. Art thou gone so? I do but stay behind 70
To do the office for thee of revenge,
And then my soul shall wait on thee to heaven,
As it on earth hath been thy servant still.
Now, now, you stars that move in your right spheres,
Where be your powers? show now your mended faiths,
And instantly return with me again,
To push destruction and perpetual shame
Out of the weak door of our fainting land.
Straight let us seek, or straight we shall be sought;
The Dauphin rages at our very heels. 80

Sal. It seems you know not, then, so much as we:
The Cardinal Pandulph is within at rest,
Who half an hour since came from the Dauphin
And brings from him such offers of our peace
As we with honour and respect may take,
With purpose presently to leave this war.

Bast. He will the rather do it when he sees
Ourselves well sinewèd to our defence.

Sal. Nay, it is in a manner done already;
For many carriages he hath dispatch'd 90
To the sea-side, and put his cause and quarrel
To the disposing of the cardinal:
With whom yourself, myself and other lords,
If you think meet, this afternoon will post
To consummate this business happily.

Bast. Let it be so: and you, my noble prince,
With other princes that may best be spared,
Shall wait upon your father's funeral.

P. Hen. At Worcester must his body be interr'd;
For so he will'd it.

Bast. Thither shall it then: 100

And happily may your sweet self put on
The lineal state and glory of the land!
To whom, with all submission, on my knee
I do bequeath my faithful services
And true subjection everlastingly.

Sal. And the like tender of our love we make,
To rest without a spot for evermore.

P. Hen. I have a kind soul that would give thanks
And knows not how to do it but with tears.

Bast. O, let us pay the time but needful woe, 110
Since it hath been beforehand with our griefs.
This England never did, nor never shall,
Lie at the proud foot of a conqueror,
But when it first did help to wound itself.
Now these her princes are come home again,
Come the three corners of the world in arms
And we shall shock them. Nought shall make us rue
If England to itself do rest but true. [*Exeunt.*]

NOTES

LIST OF PRINCIPAL REFERENCES AND CONTRACTIONS

O.E.	Old English (Anglo-Saxon).
M.E.	Middle English about 1100-1500.
O.F.	Old French.
Ff.	Folios.
Qq.	Quartos.
F 1, &c.	The 1st Folio, &c.
Abbott	Abbott's <i>Shakespearian Grammar</i> .
Franz.	W. Franz's <i>Shakespeare-Grammatik</i> 1ste Hälfte. Halle, 1898.
New Eng. Dict. ..	The <i>New English Dictionary</i> , or <i>Oxford Dictionary</i> , edited by Murray and Bradley.
Schmidt.	Schmidt's <i>Shakespeare Lexicon</i> .
Wright.	<i>King John</i> (Clarendon Press), edited by W. Aldis Wright.
Fleay.	<i>King John</i> (Collins' English Classics), edited by F. G. Fleay. Revised edition.
Hazlitt.	<i>The Troublesome Raigne</i> , printed in Hazlitt's <i>Shakespeare's Library</i> , Vol. V (otherwise called Part II, Vol. I). 2nd edition, 1875.
König.	<i>Der Vers in Shaksperes Dramen</i> . G. König (Trübner).
Genest.	<i>History of the Stage</i> .

DRAMATIS PERSONÆ

KING JOHN. Born 1166, became king 1199, died Oct. 19, 1216.

PRINCE HENRY, son of the king. Born 1206, became king as Henry III, 1216, died 1272.

ARTHUR, Duke of Britain (or Brittany). Born 1187 as posthumous son of Geoffrey (third son of Henry II) and Constance, daughter of Conan, duke of Brittany. Richard I named him as his heir in 1190. After the coronation of John as king of England, 27th May, 1199, the nobles of Anjou, Maine, and Touraine declared for Arthur, and war ensued between Philip of France (who supported Arthur) and John. After successes gained by John, Arthur's party made peace with John, and in 1200 Arthur did homage to John for Brittany and took part in a tournament at the marriage of Lewis and Blanch. In 1201 Constance died, and in 1202 Arthur was forced into war with his uncle by Philip. On John's arrival in

France, Arthur marched to besiege his grandmother, Queen Elinor, in Mirabel, but he was captured by John in a night-surprise on Aug. 1, 1202. He was imprisoned at Falaise and then at Rouen, where he was murdered, perhaps by John's own hand, on 3rd April, 1203. Arthur had never claimed the crown of England.

THE EARL OF PEMBROKE, William Marshall.

THE EARL OF ESSEX, Geoffrey Fitzpeter, Chief Justiciary of England.

THE EARL OF SALISBURY. "If the play were historical, Salisbury would be William Longsword, Earl of Salisbury, son of Henry II and Fair Rosamond, whose tomb is in Salisbury Cathedral. But in the old play he is called 'Thomas Plantaginet, earle of Salisburie'" (Wright).

THE LORD BIGOT. Called in *The Troublesome Raigne* "Richard, earle of Bigot".

HUBERT DE BURGH was in history the defender of Dover against the French, and the chief statesman of Henry III till dismissed by the king in 1231. The story that Hubert was ordered by John to put out Arthur's eyes and make it impossible for him to succeed to the throne, and that he informed John of Arthur being dead and buried when he had really spared him, was first told soon after John's death by Ralph, abbot of Coggeshall.

PHILIP FAULCONBRIDGE, THE BASTARD. This character in the older play was based on the following sentence of Holinshed:—"The same year (1199) Philip, bastard sonne to King Richard, . . . killed the Vicount of Limoges, in reuenge of his fathers death, who was slaine . . . in besieging the castell of Chalus Cheuerell".

PETER OF POMFRET. We find in Holinshed: "There was in this season an heremit whose name was Peter, dwelling about Yorke. . . . This Peter about the 1st of Ianuarie last past (1213) had told the king that at the feast of the Ascension . . . he should be cast out of his kingdome. And . . . he offered himselfe to suffer death for it if his prophesie prooued not true. Herevpon being committed to prison within the castell of Corf, when the day by him prefixed came . . . he was by the king's commandement . . . hanged. Some thought that he had much wrong to die, because the matter fell out euen as he had prophesied: for the day before the Ascension day, King Iohn had resigned the superioritie of his kingdome (as they tooke the matter) unto the pope and had doone to him homage, so that he was no absolute king indeed, as authors affirme."

PHILIP, KING OF FRANCE. Philip Augustus, born 1165, became king 1180, died 1223.

LEWIS, THE DAUPHIN, afterwards Louis VIII. Born 1187, became king 1223, died 1226. Shakespeare commits an anachronism in calling him 'the Dauphin', as this title of the eldest son of a king

of France was first given (in 1350) to Charles, the eldest son of King John, afterwards Charles VI. Lewis landed in England in May, 1216, and quickly took London, though Dover, under Hubert de Burgh, held out against him. After the death of John on Oct. 19 Lewis's English allies fell off from him. He was defeated at Lincoln by William the Earl Marshal, and after a French fleet had been destroyed off Dover by Hubert de Burgh, he signed the treaty of Lambeth and retired from England (1217).

LYMOGES, DUKE OF AUSTRIA. Shakespeare follows the older play in making one man of two, viz. the Duke of Austria, who imprisoned Richard I in 1193, and the Viscount of Limoges, in besieging whose castle of Chaluz Richard was mortally wounded in 1199.

CARDINAL PANDULPH "Pandulphus de Masca, a native of Pisa, was made Cardinal in 1182, and was elected in 1218 to the Bishopric of Norwich" (Wright). Holinshed says, under the year 1211: "The Pope sent two legats into England, the one, named Pandulph, a Lawier . . . he appointed Pandulph . . . to go into France, giving him in commandment that repairing vnto the French king, he should . . . exhort the French king to make warre vpon him" (*i.e.* John). Under the year 1213, "King John . . . tooke the crowne from his owne head, and deliuered the same to Pandulph the legat". . . . In *The Troublesome Raigne* (Hazlitt, p. 255) he calls himself "I Pandulph of Padoa".

MELOUN. Holinshed calls him the "Vicount of Melune", and tells that he "fell sicke at London", and, "perceiuing that death was at hand", informed some of the English barons that Lewis and sixteen earls and barons of France (of whom he was one) had treacherously sworn, in the event of their success, to "kill banish and confine all those of the English nobilitie which now doo serue vnder him".

CHATILLION. Not an historical character. He had figured, however, in *The Troublesome Raigne*.

QUEEN ELINOR, Elinor of Aquitaine, born 1122, died 1204. As coheiress of her father she inherited Anjou, Touraine, and Maine. She was first married to Louis VII of France, who divorced her: after which she became the wife of Henry II of England. In the after-divisions of Henry's family she sided with her sons against her husband.

CONSTANCE, daughter of Conan, duke of Brittany, succeeded her father. She married Geoffrey, third son of Henry II, who died in 1186. After the death of Richard I in 1199 she supported her son Arthur in his claims to the French fiefs of the English crown. She died in 1201.

BLANCH OF SPAIN. Born 1187, died 1252, daughter of Alphonso IX, king of Castile, and Eleanor, daughter of Henry II and Elinor of Aquitaine. She married Louis, eldest son of Philip

Augustus, who succeeded as Louis VIII in 1223. See "Lewis the Dauphin". It was a marriage of rare happiness. Her husband made war on the Albigenses, a policy which she continued after his death in 1226. As regent she showed great courage and wisdom. She resigned power to her son, St. Louis, in 1235, but was regent again during Louis's crusade. She combined all the qualities of a great king with the virtues of a wife and mother, but she fell on evil times.

Act I.—Scene I

The play opens with the claim made on King John by King Philip of France, acting on behalf of John's nephew, Arthur, to the dominions which John at the moment is holding. The reader is made to understand, by the admission of John's mother (l. 40), that Arthur's claim is a just one, and that John is a usurper. At l. 44 a long digression begins, the subject being a dispute as to the lawful birth of one of two brothers. It is settled by the admission that Philip, called Faulconbridge, is really a bastard son of the late king, Richard Cordelion. He is knighted by John, and becomes the hero of the play, the representative of English courage, humour, and common-sense.

With the early part of the scene we may compare the corresponding incident in *Edward III*, act i, sc. 1, where the Duke of Lorraine, coming with demands from the King of France and receiving a refusal, as Chatillion does here, says—

"Then, Edward, here in sight of all thy Lords
I do pronounce defiance to thy face";

and is answered by the Black Prince—

"Defiance, Frenchman! we rebound it back", &c.

Place of the scene not indicated in the Ff. Capell fixed it at Northampton, but it is more natural to suppose it *London*. Cp. l. 45.

1. Chatillion. I retain the spelling given in the Ff., because it is an aid to the English pronunciation of the name. See ii. i. 156 *n.*, and iii. 3. 73 *n.*

France, *i.e.* the king of France.

us, the royal plural.

On the whole line cp. *Cymbeline*, iii. i. 1 (also, therefore, the opening line of an act): 'Now, say, what would Augustus Cæsar with us?'

3. my behaviour, 'the tone and character which I here assume' (Schmidt).

6. embassy. 7. behalf. See Glossary.

10. In Holinshed Philip, acting for Arthur, made no claim on 'this fair island and the territories', but merely for 'Poictiers, Anjou, Maine, and Touraine'. The change is found, however, already in *The Troublesome Raigne*.

13. usurpingly. For the form of the adverb cp. the modern *seemingly* (*Merry Wives*, iv. 6. 33), *lovingly* (*Titus Andronicus*, i. 165), *becomingly*.

16. disallow of, refuse to admit. So *allow of* = 'admit' in *Twelfth Night*, iv. 2. 63, "ere I will allow of thy wits".

18. enforce, forcibly. A play on words. See Appendix V.

20. controlment. This form occurs twice again in Shakespeare; in Marlowe, *Edward II*, iv. 5. 44, "'T is not in her controlment"; and elsewhere.

22. *I.e.* 'After this I have no more to say'.

26. cannon. As cannon were not known in John's time, Shakespeare commits an anachronism both here and in ii. i. 461, 462.

28. sullen, gloomy, dismal. Cp. 2 *Henry IV*, i. 1. 102, "a sullen bell, Remembered tolling a departed friend".

decay, ruin. Cp. *Sonnet lxxx. 14*, "my love was my decay".

29. conduct. See Glossary.

33, 34. 'till she had inflamed France, &c., *in defence of* the right and cause of her son.' For *upon* in this sense, cp. ii. i. 237.

35. made whole, set right.

36. arguments of love, friendly discussions.

37. manage. See Glossary.

38. arbitrate, decide.

44. controversy. See Glossary.

48. Here we see John in the character in which he had figured in Bishop Bale's *King Jehan*, as the enemy of the church, a sort of companion-picture to the later Henry VIII, who suppressed the monasteries altogether.

49. expedition's. FI, 'expeditious' (retained by Fleay).

53. In *The Troublesome Raigne* Robert Fauconbridge says—

"My father (not vnknown vnto your Grace)
Receiud his spurres of Knighthood in the Field,
At Kingly Richards hands in Palestine
When as the walls of Acon gaue him way".

54. Cordelion. I keep the form given in the Ff.

62. put you o'er, refer you.

64. Out on thee! literally, "I cry 'Out!'" (*i.e.* Away! Begone!) upon thee". Cp. v. 2. 19.

68. 'a. See Glossary.

69. fair five hundred, a good five hundred.

pound, used as a plural form after a numeral in earlier English and even to this day.

75. whether. F 1, F 2, F 3 have 'where', which shows the pronunciation.

76. upon my mother's head, to her account.

78. Fair fall, may luck prosperously befall, &c. *Fall* is itself subjunctive, expressing a wish, as *save* in 'God save the Queen'. It is wrong to say that before *fall* 'may' is understood though the usual *modern* form of the subjunctive is 'may fall'.

85. trick. See Glossary.

86. affecteth, resembleth, taketh after.

89. Mine eye. *Mine*, *thine*, in Shakespeare (and in modern poetry) are often found as attributive epithets before a vowel, though *my* is also frequent. In the spoken language we now use *my* alone as an attributive adjective whether a vowel or a consonant follows, though in *an*, *a*, we keep the distinction. In each case the form in *-n* is original, and the other a weakening.

90. perfect Richard. Cp. *All's Well*, i. 1. 219: "I will return perfect courtier".

Sirrah. See Glossary.

93. half that face. Theobald suggested, 'that half face'.

94. A half-faced groat. The Bastard calls his brother a 'half-faced groat' in a double sense. A groat was 'half-faced' as having the royal head in profile. But 'half-faced' was also used contemptuously = 'lantern-jawed', 'wretched-looking'. Cp. *Henry IV*, iii. 2. 283, "this same half-faced fellow, Shallow".

104. I shame, I am ashamed. The verb is frequently thus intransitive. Cp. *As You Like It*, iv. 3. 136, "I do not shame to tell you".

110. took it on his death, vouched for it by an oath, in which he made death the penalty if he did not speak the truth. Cp. *Henry IV*, v. 4. 154, "I'll take it upon my death, I gave him this wound in the thigh".

114. good my liege. The order of words is explained by the fact that *my* practically forms one word with the word following. It is apparently only found in *forms of address*. Cp. ii. 1. 163, "Good my knave" (*Love's Labour's Lost*, iii. 1. 153).

119. lies on the hazards, is among the chances.

120. how if, what if.

123, 124. kept...from all the world, kept against all claimants. Mr. Worrall would illustrate this by Shirley, *Cardinal*, i. 2—

“Were I a princess, I should think Count d’Alvarez
Had sweetness to deserve me from the world”.

126. might not, where we should say ‘could not’, ‘would not have been able to’. Cp. ii. 1. 325 and v. 4. 21, note.

127. refuse, disown. Cp. *Romeo and Juliet*, ii. 2. 34, “deny thy father and refuse thy name”.

this concludes, this is the result at which we arrive.

134. hadst thou rather be. The construction has arisen from ‘would’st thou rather be’. ‘I would rather’ > I’d rather > I had rather’.

135. to enjoy. *To* is sometimes inserted needlessly before the second of two infinitives, though the first was without it. Cp. *Tempest*, iii. 1. 62—

“I *would* no more
Endure this wooden slavery than *to* suffer
The flesh-fly blow my mouth”.

Cp. iv. 2. 239; v. 2. 39, 139.

137. presence. See Glossary.

139. sir Robert’s his, a double form of the genitive = ‘Sir Robert’s’. I can only compare the vulgar plurals ‘ghostises’, ‘postises’. The line then means, ‘And if I had my brother’s form, that is, if I had Sir Robert’s, as he has’.

140. riding-rods, switches.

142, 143. Mr. Wright’s note is as follows:—“In 1561 Queen Elizabeth coined three-farthing pieces of silver, which were of course extremely thin, and had the queen’s profile, or half-face, with a rose behind her ear to distinguish them from the silver pence. They were discontinued in 1582 (Hawkins, *The Silver Coins of England*, p. 147).” Cp. Jonson, *Every Man in his Humour*, ii. 1. 67, “He values me at a crack’d three-farthings”.

144. to his shape, in addition to. Cp. *Macbeth*, iii. 1. 51—

“to that dauntless temper of his mind
He hath a wisdom . . .”.

this land. Vaughan with much probability conjectured ‘his land’.

145. The wish-clause serves as an asseveration, *i.e.* “Would I might never . . . (if this is not true, &c.)”.

147. I. Here F I has ‘It’.

147. **Nob**, a pet name for 'Robert'. It is authenticated by the existence of the surnames 'Nobbs', 'Nobbes', which are both found in the British Museum Catalogue.

149. **Bequeath, bestow**. Cp. v. 7. 104.

150. **bound to France**. *Bound for* is less common in Shakespeare than *bound to*. Cp. *Comedy of Errors*, iv. 1. 3, "bound to Persia". For *bound* in this sense, see Glossary.

153. Here the imperative *sell* is equivalent to a conditional clause.

161. **but rise**. It seems probable that we should read 'but arise', as Steevens suggested, or 'but rise up', as Pope.

* 169. **by truth, in the way of honour**.

what though? A frequent phrase, = "what of that?" Cp. *Henry V*, ii. 1. 5, "(my iron) is a simple one: but what though? it will toast cheese".

170. 'Somewhat circuitously, a little out of the straight course.'

171. Irregular ways of entering a house. For *hatch*, see Glossary.

173. The Bastard quotes proverbs to the effect that when you have got what you want it does not matter *how* you got it.

177. **A landless knight**, *i.e.* the Bastard, who, by preferring to surrender his land and be knighted as King Richard's son, has left his brother in sole possession.

184. **any Joan a lady**. Mr. Wright says that "Joan was a common name among peasants", and quotes *Love's Labour's Lost*, iii. 1. 207—

"Some men must love my lady and some Joan".

185. **'Good den,' 'Good even!'** The Bastard enacts an imaginary conversation.

'God-a-mercy', 'God have mercy (on you)', which here keeps the original meaning of the phrase, 'God reward you', that is, it is a mere expression of thanks. Cp. *Hamlet*, ii. 2. 172, "How does my good Lord Hamlet?—Well, God-a-mercy."

188, 189. 'It (*i.e.* to remember names) shows more consideration and more good fellowship than can be expected from one who has suddenly risen in the world.'

188. **respective, regardful, considerate**. Cp. *Romeo and Juliet*, iii. i. 128, "respective lenity".

189. **your conversion**, your change of circumstances, your rise in the world. *Your* appears to be used in the indefinite sense *one's*, as *you* is used = *one* in *Merry Wives*, ii. 1. 233, "in these times you stand on distance".

your traveller, in the familiar or general sense, = 'a traveller, such as you may imagine for yourself'. Cp. *Measure for Measure*, iii. 2. 133, "your beggar of fifty".

190. **He and his toothpick.** Shakespeare is evidently here ridiculing returned travellers of his own day. The use of the toothpick was then considered a foreign fashion.

mess = 'a party dining at the same table'. Nares says that "at great dinners the company was generally arranged into fours". I incline to think that after *mess* a line has dropped out of the text.

193. **picked**, refined, affected. Cp. *Love's Labour's Lost*, v. 1. 14, "he is too picked, too spruce, too affected". Mr. Wright (following Holt White) interprets 'my picked man of countries' by 'my travelled fop'. But is 'man of countries' a natural expression for 'a man who has travelled'? It seems to me easier to take 'of countries' (= 'about countries') and make it depend on 'catechize'. Then the sense is 'I question my fop about the countries he has seen'. This leads up to lines 202, 203.

195. **Absey.** See Glossary.

203. **the Pyrenean, the Pyrenees.** *Pyrenean* represents the Latin, *Mons Pyrenæus*.

205. The Bastard, after making fun of courtly conversation such as travellers affected, says ironically that a society which uses such conversation is highly honourable and fit for an ambitious or aspiring man like himself.

207. **a bastard to the time**, no true son of the age.

208. **smack of observation**, have a touch or flavour of obsequiousness or courtliness. F 1, F 2 have *smoake* here, but in the next line *smacke*.

209. **And so am I**, i.e. a bastard to the time (because in the ordinary sense he was a bastard). He goes on to say that he shows himself a 'bastard to the time', i.e. no true son of his age, in two ways: first, in his outward guise; second, by reason of the inner disposition to dispense the poison of flattery (which is wanting in him).

212. **motion, impulse.** Cp. iv. 2. 255.

214. He will practise flattery, not to deceive others, but to avoid being deceived himself.

216. It will be like the rushes strewn in the way of great people: it will make my progress easier.

219. A joke on the horn as the symbol of a deceived husband.

220. **it is** (Pope), Ff. 'tis.

225. **Colbrand**, a giant overthrown by Guy of Warwick before King Athelstan at Winchester. Cp. *Henry VIII*, v. 4. 22, "I am not Samson nor Sir Guy nor Colbrand". Legends connected with Guy of Warwick would be naturally familiar to Shakespeare, who had been a Warwickshire boy. The Bastard speaks of his diminutive brother ironically as a giant.

228. Ff. 'Sir Roberts sonne?'

scorn'st thou at. For scorn at (=scoff at), cp. *Romeo and Juliet*, i. 5. 59, "to fleer and scorn at our solemnity".

230. give us leave, allow us to be alone.

231. Philip! sparrow. The sparrow from his chirp was called Philip or Phip. (So Catullus tells us that Lesbia's sparrow 'usque pipilabat'.) As Dr. Rolfe says, Sir Richard sportively rebukes Gurney for calling him by his former name: "*Philip!* do you take me for a *sparrow?*"

232. There's toys abroad, 'there is a little game on foot'. I take it that the Bastard refers to his brother's attempt to dispossess him. Cp. *Love's Labour's Lost*, i. 1. 189, "there's villainy abroad".

234. eat. This form of the past part. is found in Shakespeare side by side with *eaten*.

236. marry. See Glossary.

237. he omitted in the Ff.

239. beholding, indebted. The phrase is a corruption, now obsolete, of 'beholden to', = 'bound fast to'.

243. untoward knave, ill-mannered churl.

244. Basilisco-like. Theobald pointed out an allusion here to the old play *Soliman and Perseda*—

"*Bas.* O, I swear, I swear . . .

I, the aforesaid Basilisco—knight, good fellow, knight, knight.

Piston. Knave, good fellow, knave, knave."

245. What! used as an exclamation of impatience = "What do you mean by not understanding?"

dubb'd. See Glossary.

250. proper, fine, handsome. Cp. *Hebrews*, xi. 23, "a proper child".

257. Thou, F 4, but F 1, F 2, F 3 have *that*. It is possible that *that* is right, that *lay* in l. 256 is an imperative, and that Shakespeare wrote 'Good (cp. *Tempest*, i. 1. 3), lay not', which was misread 'God' and then softened to 'Heaven'.

dear, grievous, deeply felt. See Glossary.

258. urged, pressed, forced. The word *offence*, which in the previous line meant 'sin', here passes into the meaning of 'assault', 'attack'. Then *past my defence* means 'beyond my powers of resistance'.

259. were I to get. In modern English it would be more natural to say 'Were I to be begotten'. But we must not say that 'to get' has a passive sense. The construction is active as in the phrase 'a house to let'. 'To get', 'to let', correspond to the Old English *gerund*, or dative of the infinitive.

261. **do bear.** In Shakespeare, as in the Bible, a verb is often constructed with *do*, even in an affirmative sentence, although no emphasis is laid on it.

263. **must**, past tense, for which in Modern English we substitute 'had to'.

dispose, disposal—a case of a substantive formed without change from a verb. See Glossary, '*retire*', and iii. 4. 113.

264. **Subjected tribute**, as tribute rendered. 'Tribute' is in apposition with 'heart'.

266. **aweless**, not to be awed, dauntless. According to the legend Richard derived his name of Cordelion or Lion-heart from having torn out the heart of a lion, to which he had been exposed by the Duke of Austria in revenge for having killed his son.

Act II.—Scene I

The scene is transferred to France. Before the town of Angiers Philip and the Duke of Austria are in arms on behalf of the claims of Arthur to the English crown and its possessions. But in spite of the fact that in the opening scene of the play Arthur's claim is represented as a just one and John as a usurper, the present scene by no means enlists sympathy on behalf of Arthur's supporters. The very words in which Philip introduces Austria as the cause of the early death of Richard Cordelion are as a warning to the audience not to find their heroes here.

Closely following on the heels of the French herald Chatillion, John himself and his forces arrive. After recriminations have been interchanged, the leaders of the two armies summon the citizens of Angiers to declare whose title they admit, Arthur's or John's. They hear both sides, but refuse to commit themselves till it has been shown which side is the stronger. The fight between French and English is inconclusive, and the Bastard proposes that the insolence of the citizens shall be punished by the destruction of their town, after which French and English shall contend once more with one another. But the citizens make a new proposal: a marriage between John's niece Blanch and Philip's son Lewis. From motives of self-interest the two kings embrace the proposal—John will surrender his French provinces with 30,000 marks of English money to be Blanch's dowry, Philip in return will sacrifice the cause of Arthur. The disgraceful transaction draws from the Bastard a scoffing speech on the action of Commodity or Self-interest in perverting the ways of justice and right.

In the Folios this scene is called act i, sc. 2. The first 74 lines of the next scene (act iii, sc. 1) form act ii, and act iii, sc. 1, l. 75 to

end forms act iii, sc. 1. Act iii, scs. 2 and 3 form one scene (act iii, sc. 2), and act iii, sc. 4 becomes accordingly act iii, sc. 3. The last two acts are divided in the Folios as in the modern editions.

2. that great forerunner of thy blood. Of course Arthur was Richard's *nephew*, being the son of his brother Geoffrey.

5. The line is intended to give an unpleasant impression of Austria. In this play, as in *The Troublesome Raigne*, Austria is identified with a different man, Vidomar, viscount of Limoges. Cp. iii. 1. 114. According to history Richard was imprisoned by the Duke of Austria, 1192-93, but met his death long after at the siege of the castle of Chaluz, which belonged to Limoges, 6th April, 1199.

6. posterity, used loosely of Arthur, who was Richard's natural heir, though not his son.

7. importance. See Glossary.

9. rebuke. See Glossary.

20. this indenture of my love, this contract which in my love I make with thee. For *indenture*, see Glossary.

27. bulwark, fortress.

still, ever (as generally in Shakespeare).

27, 28. secure And confident from foreign purposes, undisturbed and full of courage in spite of any hostile intentions of foreign nations.

For *secure*, see Glossary.

34. more. See Glossary.

37. F 1, F 2, F 3 have no stop after 'work' ('worke').

bent. See Glossary, 'bend'.

39. discipline. See Glossary.

40. 'To select the stratagems that will best profit us.'

41-43. We'll lay...but we will. *But* has the sense 'if...not'. For this form of strong asseveration, cp. *Merchant of Venice*, v. 1. 208, "I'll die for 't but some woman had the ring". Cp. also v. 4. 49, 50 below.

44. embassy. 45. unadvised. 49. indirectly. See Glossary.

50. upon. Cp. v. 1. 18 *u*.

52. England, *i.e.* the king of England. Cp. *France*, i. 1. 1.

53. coldly. See Glossary.

56. impatient of. Cp. *Julius Caesar*, iv. 3. 152, "impatient of my absence".

58. stay'd, stayed for. Cp. Sonnet lviii. 4, "bound to stay your leisure".

59. all, quite. Cp. iii. 4. 125 and Edward III, iv. 4. 133, "To die is all as common as to live".

60. expedient. See Glossary.

63. Até, the goddess of mischief. The Ff. have 'Ace'.

64. niece, here used = 'granddaughter' (as in *Richard III*, iv. 1. 1). Blanch was the daughter of Alphonso of Castile and Eleanor, King John's sister, and the old queen's daughter.

65. a bastard of the king's deceased. We should say 'of the deceased king's'. The double form of the genitive is as common now as in Shakespeare's time, but in modern English we rarely place an adjective after a noun, and if we do so we transfer the 's from the noun to the end of the phrase. Thus we should say 'of the Princess Royal's', not 'of the Princess's Royal'. The whole expression is borrowed directly from *The Troublesome Raigne*: "Next to them a Bastard of the Kings deceast" (Hazlitt's *Shakespeare's Library*, 2nd ed., part ii, vol. i, p. 239).

For *bastard*, see Glossary.

66. unsettled humours, abstract for concrete, men of unsettled humour. Cp. iii. 4. 36 n.

67. voluntaries. See Glossary.

68. spleens. The spleen was considered the seat of courage and fierceness. Cp. l. 448 and iv. 3. 97.

71. To make a hazard of, to try their chance of.

72. a braver choice, a more gallant assortment.

73. bottoms. See Glossary.

waft, where we should say 'wafted'. Such contracted forms of the past participle of verbs in *t*, *d*, are common. Cp. *heat*, iv. 1. 61 below, *wed* (*Comedy of Errors*, i. 1. 37), &c.

75. scath, substantive, 'harm'. We retain only the past participle *scathed*, *unscathed*.

76. churlish drums. Cp. iii. 1. 303.

77. circumstance, idle or superfluous speech.

79. expedition. See Glossary.

82. with occasion, with the emergency which calls it forth.

85. 'Our entering into possession of what is ours by hereditary right.'

87. correct, punish.

88. Their proud contempt that beats, the proud contempt of those who *beat*. See Appendix IV.

89. if that, if. Shakespeare uses certain conjunctions with *that* or without *that* indiscriminately, e.g. *when*, *how*, *since*, *because*. Cp. iii. 3. 48, 57; iii. 4. 163; iv. 3. 59; v. 2. 96.

95. under-wrought, subverted, undermined.

his, *i.e.* England's. For *his* as the neuter possessive, see Glossary, 'it'. In modern English 'England' is almost always regarded as feminine, so that we should say 'her lawful king'. So Shakespeare does in v. 7. 116, and ii. 1. 23 (after 'this shore'). Cp. *Richard II*, ii. 1. 57, "this dear, dear land, dear for her reputation . . .". But Shakespeare here, at l. 202 below, and at v. 7. 114, 118, makes England not feminine, but neuter.

96. the sequence of posterity, the hereditary succession.

97. Out-faced infant state, brought shame on the majesty of a boy-king.

99. Look here. King Philip points to Arthur.

101. Geoffrey is compared to a book and little Arthur to an abstract of the book. Then Time is compared to a writer who will add little by little to the abstract till it is as big as the original book.

105. And this, *i.e.* this Arthur. Ff. 1, 2, 3 transfer the colon from the middle to the end of the line.

108. these temples, Arthur's temples.

109. owe. See Glossary.

111. 'To compel me to answer thy inventory of questions.' articles = 'heads or items in a list or document'.

112. supernal, reigning on high. Though not found elsewhere in Shakespeare, the word is used by Milton three times.

113. 'In the breast of anyone endowed with the power to act with might.' For *breast*, F 1 has 'beast'.

114. 'The blots and stains which disfigure the face of justice.'

116. impeach. See Glossary.

119. Excuse, a verb, 'pardon me'. The Ff. have no stop after 'Excuse'.

122. Out. See i. 1. 64 *n*.

123. The same ambitious motive is attributed by Elinor to Constance in *The Troublesome Raigne*—

"a Dame
That will not sticke to bring him to his ende,
So she may bring her selfe to rule a realme".

So Holinshed says that Elinor "saw, if he [Arthur] were king, how his mother Constance would looke to beare most rule within the realme of England, till hir sonne should come to lawfull age, to gouverne of himselfe".

check, overrule, hold at control.

126. *feature*. See Glossary.

127. *being as like*, although you and John are as like. The Ff. put a comma at *John* and no stop at *manners*.

130. *true begot*. *True*, an adverb; as in 'true born'. Cp. l. 345 *n*.

131. *an if*. *An* was spelt *and* up to 1600, even where it had the sense '*if*'. 'An if' is pleonastic. Elinor had proved incompatible to two husbands. By Louis VII she had been divorced, and by Henry II imprisoned. But probably Constance is here merely indulging in a little stock abuse.

132. *blots, stains with dishonour*. See l. 114.

136. '*a*'. See Glossary.

your hide, the lion-skin which Austria had taken from King Richard, and was now wearing.

137. *the proverb*. Malone quotes from Erasmus the adage—"Mortuo leoni et lepores insultant", "When the lion is dead, even hares insult him".

139. *smoke*, a slang term = 'beat'. Izaak Walton in the *Compleat Angler* speaks of 'a smoking shower'.

141. In *The Troublesome Raigne*, Blanch similarly contrasts Austria with her uncle Richard—

"Ah joy betide his soule, to whom that spoile belong'd:
Ah Richard, how thy glorie here is wrong'd".

become. See Glossary.

144. *Alcides' shoes*. For 'Alcides' as possessive, see l. 289 *n*. The Folios have 'shooes', for which Theobald and most modern editors have substituted 'shows', meaning by 'shows' the skin of the Nemean lion worn by Hercules. The expression would be a strange one, if it were the reading of our best authority; and it seems gratuitous to adopt it when the reading of the 1st Folio gives a simple and natural sense, which is supported by the proverb quoted by editors from Gosson's *School of Abuse*—"Too draw the Lyons skin vpon Æsops Asse, Hercules shoes on a childe's fete". It might even appear that Shakespeare had written the present line with a confused recollection of Gosson's sentence in his mind. Mr. Worrall suggests that if 'shows' be right, it is a verb. 'As Alcides' (lion skin) appears, &c.'

146. *that shall, that (which) shall*.

147. *cracker*. See Glossary. The word is used with a play on the word 'crack' above.

deafs, deafens. This form of the verb is found again in *Love's Labour's Lost*, v. 2. 874, "deaf'd with the clamours of their own dear groans". It is common in Scotland to-day under the form *deive*.

149. **King Lewis.** So Ff. If this is what Shakespeare wrote, it was a strange slip to call the king of France here *Lewis* and not *Philip*. Many editors read 'King Philip', but unfortunately the metre is against this change. While *Lewis* is generally a monosyllable in Shakespeare, *Philip* is never so.

152. **Anjou.** Theobald's correction of Ff. '*Angiers*'.

153. **do I claim.** See iv. i. 23 *n*.

156. **Arthur of Britain, i.e. Brittany or Bretagne.** Ff. i, 2, *Britaine*; F 3, *Britain*; F 4, *Brittain*. Shakespeare used the form 'Britain' indiscriminately for our own island and Brittany. Most editors read 'Arthur of Bretagne', but this is objectionable, as suggesting a modern French pronunciation. I fully agree with Mr. Fleay—"I take it to be no part of an editor's duty to modernize the spelling of proper names, especially where by so doing he vitiates the metre". Cp. i. i. 1, and iii. 3-73.

156. **yield thee.** 159. **submit thee.** The personal pronoun in its simple form was often used as a reflexive in Shakespeare. Cp. iii. i. 170; iv. 2. 249, 260; v. 6. 26.

157. **dear, heartfelt.** Cp. v. 4. 20.

160. **Do.** Perhaps a term of encouragement, as in *Troilus*, ii. i. 58, "do, rudeness: do, camel".

it grandam. For *it*, see Glossary. This form of the possessive is here used as characteristic of the language of a child.

162. **and a fig.** Perhaps there is irony in this climax, 'a fig' being proverbially = 'a trifle of no value'.

163. **Good my mother.** See i. i. 114 *n*.

165. The line shows the gentle character of the boy. He was the same in *The Troublesome Raigne* (Hazlitt, p. 249)—

"Sweet Mother, cease these hastie madding fits;
For my sake let my Grandame haue her will.
O would she with her hands pull forth my heart,
I could affoord it to appease these broyles."

coil, ado. See Glossary.

167. **For whether,** Ff. i, 2, 3 have *where*; F 4, *where're*.

168. **wrongs, shames,** both in an active sense, *offences, insults*. Cp. *Tempest*, v. 25. 119, "With their high wrongs I am stuck to the quick".

169. **Draws.** See Appendix IV.

178. **infortunate.** This form of the word with the Latin prefix *in-* instead of the English prefix *un-* is found also in 2 *Henry VI*, iv. 9. 18.

179. visited, punished.

180. The canon of the law, the rule of the Mosaic law that sin shall be visited to the third and fourth generation (*Exodus*, xx. 5).

183. Bedlam. See Glossary.

187. The Folios which read 'And with her plague her sinne: his injury', &c., seem undoubtedly wrong. The punctuation in the text is that of Mr. Roby. I borrow his explanation of the passage from Mr. Wright's edition:—"God hath made her sin and herself to be a plague to this distant child, who is punished for her and with the punishment belonging to her: God has made her sin to be an injury to Arthur and her injurious deeds to be the executioner to punish her sin: all which (viz. her first sin and her now injurious deeds) are punished in the person of this child". It will be noticed that this interpretation requires the word *injury* to be taken in two senses, 'his injury' = 'the wrong he has suffered', but 'her injury' = 'the wrong she has wrought'. For the last use cp. the use of *wrongs*, *shames*, l. 168 above.

191. unadvised. See Glossary.

192. A will, used by Elinor = 'a testament', meaning, no doubt, that Richard by will had left the crown to John. Holinshed states that Richard before his death assigned the crown of England and all other his lands and dominions to his brother John. Constance plays on the word here as she does in *The Troublesome Raigne*—

"Q. *El.* I can inferre a Will

That barres the way he vrgeth by discent.

Const. A Will indeede, a crabbed Womans will."

194. canker'd. 196. cry aim. 198. trumpet. See Glossary.

202. itself. See note on l. 95 of this scene.

207. advanced. See Glossary.

209. march'd. A poetical transference of the action from the person to the thing. Cp. iii. 4. 85.

endamagement, injury.

210-212. A good instance of poetical personification. The cannon to the poet are living agents.

214. The Ff. put a comma after 'proceeding'.

215. Confronts your (Capell). Ff. 1, 2 have 'comfort yours', Ff. 3, 4 'comfort your'.

your city's eyes, your winking gates. A city's gates are its eyes: but the gates of Angiers are now shut, i.e. its eyes are closed. For *wink*, see Glossary.

216. those sleeping stones, the stones of the city walls.

217. doth. See Appendix IV.

220. dishabited, dislodged. The word is not elsewhere used by Shakespeare.

223. painfully. expedient. 226. amazed. See Glossary.

228. The effect of the bullets in causing the walls to shake is compared to that of a fever or ague on the human body.

230. a faithless error, a misleading sound which is not to be trusted.

231. trust accordingly, *i.e.* do not trust at all; trust it as you would trust what you know to be false.

232. labour'd, worn with labour.

233. Forwearied, wearied out. Cp. 'forlorn', 'forspent'. The prefix corresponds to the German 'ver-' in 'verloren', &c.

234. Craves, Ff. Some editors alter needlessly to 'crave'. See Appendix IV.

harbourage. See Glossary.

236-238. in this right hand...stands. Shakespeare uses 'in' = 'held by' (someone's hand). Cp. *Richard III*, iv. 1. 2, "Led in the hand of her kind aunt", and *Coriolanus*, v. 3. 23, "in her hand the grandchild to her blood". Mr. Worrall adds a passage from Shirley's *Cardinal*, v. 3, "he marches in her hand".

237, 238. vow'd upon the right Of him it holds, 'pledged to maintain the right of him whom it clasps'.

For upon, cp. i. 1. 34.

241. For this down-trodden equity, in support of him whose just rights have been thus trampled under foot.

246. Religiously. 247, 248. owe, owes (in two senses). See Glossary.

249, 250. our arms...hath. See Appendix IV.

253. retire. 258. fondly. See Glossary.

258. pass, disregard.

259. roundure, circuit. The Ff. have *rounder*, which gives the Elizabethan pronunciation. See Glossary 'centure'.

old-faced, old-looking, venerable.

260. our messengers of war, our missiles.

261. An example of the figure called Hendiadys, or the expression of a single idea by two phrases coupled by a conjunction. Here the idea is 'all these English learned in war'. For *discipline*, see Glossary.

264. 'In the cause of him (*i.e.* Arthur), for whom we have claimed it?'

264. in that behalf which, in that behalf (in) which. For the omission of the preposition before the relative, cp. *Measure for Measure*, ii. 1. 14, 15, "Whether you had not sometime in your life Eur'd in this point which now you censure him".

276. Bastards, and else, bastards and otherwise (not, I think, as Schmidt says, 'bastards and such like'). Philip's humorous interpolation adds a touch of realism to the scene.

278. as well-born bloods, 'men of as well-born blood'. Shakespeare does not use *blood* (alone) = 'a young man', as Schmidt states. But we find '*young bloods*', '*hot bloods*', '*sweet bloods*', '*noble bloods*', and (at l. 461 below) '*this lusty blood*'. In each case the epithet + 'blood' is a noun expressing (1) a quality, (2) a person possessing this quality.

281. compound, come to an agreement. Cp. l. 361 *n*.

282. 'We hold back from each of you for the moment the right reserved for him who shall be proved the better entitled to it.'

285. fleet. See Glossary.

288. swunged, whipped.

289. on his horse back. In this phrase, as in our phrase 'on horse back', the word 'horse' takes no 's' in the possessive. This was a frequent usage with words ending in a sibilant sound. Cp. 'for conscience sake', and in this scene, l. 144, 'Alcides', l. 431, 'Blanch', l. 544, 'highness'.

290. some fence, 'some swordmanship'. Cp. 2 *Henry VI*, ii. 1. 52—

"I'll shave your crown for this
Or all my fence shall fail".

292. an ox-head. Another allusion to *horns* as the symbol of a deceived husband.

301. Britain. See note on l. 156 above.

306. Coldly, "partly perhaps emotional, referring to 'embracing'; but also in the physical sense *cold* (*i.e.* in death). For the latter compare *Hamlet*, i. 2. 181, 'the funeral baked meats Did coldly furnish forth the marriage-tables'" (Mr. Worrall).

discolour'd, *i.e.* by his blood.

309. triumphantly display'd. These words, which refer to the banners, are inserted in the clause '*who . . .*', which refers to the French.

314. 'The victor in to-day's hot and embittered fight.'

315. Their armours, that, the armour of those that. *Armour* in Shakespeare often means 'a suit of armour', and so can take the plural. Cp. *Much Ado*, ii. 3. 17, "a good armour", and *Two Noble Kinsmen*, iii. 3. 6, "bring two swords and two good armours".

316. **Hither return.** In the whole sentence the men and their armour are almost identified in thought. Cp. note on l. 209 above.

gilt, reddened. The verb *gild* is often used by Shakespeare of blood. Cp. *Macbeth*, ii. 2. 56, "I'll gild the faces of the grooms withal (*i.e.* with blood)".

318. **staff.** Used here for *lance*. Cp. 2 *Henry IV*, iv. 1. 120, 'their armed staves in charge'.

323. **Dyed in the dying slaughter.** A play on words such as Shakespeare in his younger days was much given to. See Appendix V.

325. **might, where we should say could.** Cp. i. 1. 126 and v. 4. 21 n.

327, 328. **whose equality** By our best eyes cannot be censured, 'which are so equal that the keenest-sighted among us cannot pass judgment on them (*i.e.* so as to name one as superior)'. For *censure*, cp. Marlowe, *Hero and Leander*, sest. 1—

"What we behold is censur'd by our eyes".

Stage-direction. **severally**, from different sides of the stage.

335. **run.** F 1 has 'rome', F 2 'runne', Ff. 3, 4 'run'. As Mr. Wright remarks, 'run' is confirmed by v. 4. 56.

336. **vex'd with.** In modern English 'vexed by'. For *with* used to introduce the cause or agent, cp. l. 567, and iii. 3. 35.

339. **his.** See Glossary, -'it'.

344. **this climate.** This 'sky', or this 'region of the sky'.

345. **just-borne, justly borne.** Cp. 'true begot' (l. 130 above), and 'deep damn'd' (iv. 3. 122).

347. **a royal number, a royal item in the list.**

352. **Death is thought of as a skeleton.** Cp. iii. 4. 25 &c., and v. 2. 177.

line. See Glossary.

354. **mousing, tearing, as a cat tears a mouse.**

356. **amazed.** See Glossary.

357. **Cry, 'havoc!'**, cry 'slaughter'. Cp. *Julius Caesar*, iii. 1. 273, "Cry 'Havoc' and let slip the dogs of war".

358. **equal-potents, of equal power.** I have inserted the hyphen. The Ff. have 'You equall Potents'. *Potent* is not elsewhere a subs. in Shakespeare, but is common as an adj.

359. **confusion of one part, the rout of one side.**

361. **'Whose side do the townsmen now acknowledge as right?'** For *party*, cp. i. 1. 34; iii. 1. 123.

361. yet, now that this is done. Cp. *Henry V*, iii. 3. 1—

“How yet resolves the governor of the town?”

371. King'd of, ruled by. This is Tyrwhitt's conjecture for the reading of the Ff, 'Kings of'.

373. scroyles. 374. securely. See Glossary.

378. mutines. Shakespeare uses in the same sense *mutine*, *mutiner*, and *mutineer*. The reference is to the story told in Josephus' *Jewish War* (v. 6, § 4) how John of Giscala and Simon bar Gioras ceased their assaults on one another to combine in resisting the Roman attack. Malone showed that though no translation of Josephus into English seems to have appeared before 1602. Shakespeare might have derived his knowledge from the spurious Hebrew narrative of Josippon or Joseph ben Gorion, of which a translation had appeared in several editions before the end of the sixteenth century (Wright).

379. bend. See Glossary.

383. soul-fearing, soul-affrighting. See Glossary, 'fear'.

385. jades, wretches. The word is properly used of an inferior horse.

386. unfenced, undefended. 'Unfenced desolation' expresses the state of being left alone without walls to keep off assailants.

392. minion. See Glossary.

395. states, princes, rulers.

396. 'Has it not some smack or savour of the 'political art',' [in which case *the policy* would be parallel to *the mathematics* (*Taming of the Shrew*, i. 1. 37)], or, 'of the policy suitable for the occasion'? Mr. Worrall would support the latter explanation by *As You Like It*, iii. 3. 3, 'Am I the man yet?' (i.e. 'the right man for you'). Schmidt explains the phrase as 'the policy which you make so much of'. This seems less likely.

For something, adv. (= *somewhat*), cp. *Merry Wives*, ii. 2. 173, 'hath something emboldened me'.

398. powers, armies, forces. The word occurs again and again in this play in this sense.

400. after, adv. 'afterwards'.

401. An if. See above, l. 131 n.

402. peevish. See Glossary.

404. saucy, insolent.

405. when that. See above, l. 89 n.

406. defy, (let us) defy.

pell-mell. See Glossary.

412. *their*, loosely used after *thunder*, which is equivalent to 'guns'.

drift, stream (as of rain driven by wind).

413. *discipline*. See Glossary.

413-415. The Bastard's words as far as it are no doubt an 'aside'. Mr. Wright remarks that 'The Bastard forgets that he had just proposed similar tactics (l. 381)'. But the two cases are not parallel, France and Austria being allies, and England and France enemies.

424. *niece* (Singer). Ff. 1, 2 have *neere*, Ff. 3, 4 *near*. *Neere* was doubtless a mistake for *niece*, which is found at ll. 469, 521, &c.

425. I spell *Dauphin*, though the Ff. have *Dolphin*, *Daulphin*, because, as the *l* was not sounded, the old spelling is rather misleading than helpful.

428. *zealous*, with a holy or religious zeal (a frequent sense in Shakespeare), cp. l. 565 and l. 477 *n*.

431. *bound*. See Glossary.

Blanch, *Blanch's*. For the form of the possessive without *s*, cp. note on l. 289.

434. *complete of*. Perhaps, as Hanmer suggested, we should read—

"If not complete, oh, say he is not she".

If Shakespeare wrote *complete of*, we must understand the words to mean 'complete (or full) of those qualities'. We use a sort of parallel construction when we say, 'Tell him to go if he is ready to'.

435. *to name want*, a gerundial infinitive = 'as regards naming, if one must name, a want'.

442. *bound...in*. See Glossary.

447. *at this match*. The *match* between Lewis and Blanch will be, as it were, the *match* which will burst open the city gates quicker than a match applied to a cannon could do so.

448. *spleen*, energy. See note on l. 68 above.

enforce, *compel*, *bring about*.

449. *mouth of passage*, the gate by which one passes into the city.

452, 453. It would be more grammatical if we had '*as confident*', '*as free*'.

454. *peremptory*, determined, listening to no denial.

455. a stay, an obstacle thrown in the way, producing a sudden shock. In *The Troublesome Raigne* Constance, addressing Arthur on the subject of this very marriage, says (Hazlitt, p. 252)—

“Thy stay, thy state, thy imminent mishaps
Woundeth thy mothers thoughts with feeling care”.

But perhaps the sense of *stay* is there different.

461, 462. See i. 1. 26 *n*.

461. this lusty blood. See l. 278 *n*.

462. he speaks plain cannon fire. Cp. *Much Ado*, ii. 1. 255, “she speaks poniards”; *Henry V*, v. 2. 156, “I speak to thee plain soldier”.

bounce. 463. bastinado. 466. Zounds. See Glossary.

466, 467. I was never... Since. We should say, ‘I have never been’. See iii. 4. 79–81 *n*.

468–479. Elinor’s speech is, no doubt, as Capell says, an ‘aside’ to John.

468. list, listen.

conjunction. Used especially of ‘union in marriage’ (*New Eng. Dict.*). Cp. *Henry V*, v. 2. 380.

470, 471. ‘thou shalt establish thy secure right to the crown, a right which at this moment is not yet secure.’

472. yon green boy. Arthur is compared to a green fruit which will never get sunshine to ripen it, if the proposed marriage takes place.

476. capable of, ready to admit, or entertain. Cp. iii. 1. 12.

477. zeal, *i.e.* religious zeal in the cause of right (cp. l. 565 below), is here compared to firm ice which for the moment has been melted by warm winds. Schmidt very aptly refers us to a parallel passage in *The Two Gentlemen*, iii. 2. 6–10—

“This weak impress of love is as a figure
Trenched in ice, which with an hour’s heat
Dissolves to water and doth lose his form.
A little time will melt her frozen thoughts
And worthless Valentine will be forgot.”

Mr. Wright, who seems to take ‘zeal’ here as representing the French King’s yielding (which surely did not amount to ‘zeal’), says ‘the same figure’ occurs in iii. 4. 150. But the figure is there reversed. Here *zeal* is kept intact by freezing, *there* it is killed.

478. remorse. 481. treaty. See Glossary.

482. Speak, 3rd pers. subj. Cp. i. 1. 78 *n*.

485. **this book of beauty**, Blanch.

490. **liable to**. See Glossary.

494. **Holds hand with**, is the equal of. The *New Eng. Dict.* gives no other example of the phrase.

500. The pun on *son*, *sun* is frequent in Shakespeare.

503. **table**, the panel on which a picture is drawn or painted. Cp. Sonnet xxiv. 2—

“Mine eye hath played the painter, and hath stelled
Thy beauty’s form in table of my heart”.

509. **so vile a lout**. This is unfair to the historical Louis, whose marriage with Blanch was a singularly happy one. But the Bastard, who in *The Troublesome Raigne* had been promised the hand of Blanch for himself (see Introduction, II, pp. xii, xxv), is here only indulging himself in a little humour. And so he falls into the stanza-form in ll. 504–509, as Mr. Worrall suggests, to enable Shakespeare to mock at the ‘love-conceits’ of contemporary sonnetteers.

513. **I can translate it to my will**, I can transfer whatever my uncle likes in you to my own desire, *i.e.* I can bring myself to desire it.

it takes up again the words of the previous line, which form the object of *translate*.

515. ‘I will easily compel it to my love’, *i.e.* make myself love it. Ff. 1, 2, *easy*.

516. ‘I will not go further in the direction of flattering you by saying that..., than this.’

519. **churlish**, ungenerous, grudging praise.

522, 523. **still**. See above, l. 27 n.

527. **Volquessen**, ‘the ancient country of the Velocasses, whose capital was Rouen: divided in modern times into Vexin Normand and Vexin Français’ (Mr. Wright).

527, 528. These lines are taken almost word for word from *The Troublesome Raigne*.

531. **withal**, with this. Another use of *withal* is = *with*, when *with* follows its case, as in iii. 1. 327, and *Merry Wives*, ii. 1. 90, “one that I am not acquainted withal”.

533. **It likes us well**. The old impersonal construction of the verb *like*. ‘It pleases us well.’

535. **assured**, betrothed, engaged. Cp. *Comedy of Errors*, iii. 2. 145, “this drudge...swore I was assured to her”; and Fletcher, *Faithful Shepherdess*, v. 3. 76, “lovely Amoret that was assured To lusty Perigot”.

537. **that amity**, those friends whom you have made friends.

538. **presently**, at this moment. Cp. v. 7. 86. This, the original meaning of the word, is its usual meaning in Shakespeare. The meaning the word bears in modern English has arisen from the habit of procrastination.

540-542. See Introduction, II, B, p. xxiii.

543. **Where is she and her son?** See Appendix IV.

544. **passionate**. See Glossary.

your highness' tent. For the possessive *highness* without *s* (the form *highness'* is merely modern), cp. note on l. 289 above.

554. **bid**. See i. 1. 78 *n*.

555. **solemnity**. See l. 539.

558. **exclamation**, utterance of loud reproaches.

561. **composition**, agreement, coming to terms. See l. 281 *n*.

563. **departed with**. See Glossary.

564. **France**, the king of France. Cp. i. 1. 1.

565. **zeal**. See l. 465 *n*., and l. 477 *n*.

charity, Christian love, Christian duty.

566. **rounded in the ear**, whispered to. For the transitive use of *round*, cp. iv. 2. 189. See Glossary, '*round*'.

567. **With**, here = 'by'. Cp. l. 336.

568. **broker**, a trafficker, go-between. Though Shakespeare plays on the words *broker* and *breaks*, they are etymologically not connected.

still. See note on l. 27 above.

breaks the pate of faith, is the murderer of good faith.

569. **break-vow**. Similar designations of persons, compounded of a verb + an object, are *tell-tale*, *mar-plot*, *breed-bate*.

wins of all, wins from all. The phrase is taken perhaps from gambling.

571, 572. One would expect 'Who, having..., are cheated of that', but the construction is changed as though *who* had been meant to refer to 'Commodity', which was clearly not the case.

573. **tickling Commodity**, flattering self-interest.

574. **the bias of the world**. The world is compared to a 'bowl' used in the game of 'bowls', which is weighted so as not to roll straight, but with an inclination in one direction. This inclination is the 'bias' of the bowl. *Bias* is from Fr. *biais*. Its further etymology is unknown.

575. **The world, who.** *Who* frequently refers to *things* in Shakespeare. Cp. *Coriolanus*, iii. 2. 119, "my armed knees who bow'd but in my stirrup".

peised, poised, weighted.

577. **vile-drawing, drawing into evil.**

578. **This sway of motion, this that gives motion its direction.** Cp. *Midsummer-Night's Dream*, i. 1. 193, "You sway the motion of Demetrius' heart".

579. **Makes it take a course, run on, immoderately.**

take head, to break away like a horse. Cp. *Richard II*, iii. 3. 14, "for taking so the head".

from all indifferency, out of all moderation. Falstaff in *2 Henry IV*, iv. 3. 23, says, 'an I had but a belly of any indifferency' (*i.e.* of moderate dimensions). For *from*, see iv. 1. 86 *n.*

583. **Clapp'd on the eye, suddenly presented to the eye.** Cp. *1 Henry IV*, ii. 4. 25, "a pennyworth of sugar clapped into my hand"; and iii. 1. 235 below. I cannot accept Mr. Worrall's suggestion that Commodity is thought of here as having the effect of 'spectacles' of a distorting kind.

584. **from his own determined aid, from giving the assistance to Arthur on which he had resolved.**

588. **for because, because.** Cp. *Richard II*, v. 5. 3, "and for because the world is populous". The Bastard is probably here unjust to himself. He is a humourist, who does not like to pose as a moralist, and so says 'of course I should be as bad as everyone else if I had the chance'. We are not bound to believe him.

590. **angels, coins worth ten shillings, bearing an effigy of the Archangel Michael.** Here used with a pun on the other meaning of the word. The pun occurs again in iii. 3. 8, 9.

591. **for, because.** Cp. *Richard II*, i. 4. 43, "and for our coffers . . . are grown somewhat light, We are inforced to farm our royal realm".

unattempted, untempted.

593. **whiles.** See iii. 4. 132 *n.*

597. **upon, in consequence of, from consideration of.** Cp. v. 1. 18 *n.*; v. 7. 62; and *Merry Wives*, i. 1. 246, "Will you upon good dowry marry her?"

598. The comma after 'Gain' was inserted by Theobald.

Act III.—Scene I

The scene shows us the dejection into which Lady Constance is plunged by this marriage between Blanch and the Dauphin, and the consequent ruin of the prospects of her son Arthur. We hear angry reproaches of Philip and Austria for their betrayal of her cause. But at this point a new interest is introduced into the play. Pandulph, the Pope's Legate, comes with demands on King John. John proudly denies the right of an Italian priest to exercise power in the temporal affairs of England. In this John has with him the sympathies of a Protestant audience both in Shakespeare's time and our own. And so the play becomes a complex of inconsistent actions. John is at the same time the usurper, the oppressor of an innocent child—and the champion of England against the Pope. He is at the same time hero and villain. This inconsistency remains in the play to its close.

The result of John's treatment of Pandulph's demand is that the latter excommunicates him, and absolves his people from their allegiance. But more, Pandulph insists that Philip should renounce the friendship with John which has just been concluded. Philip for some time protests, and paints in black the guilt of such a breach of faith. But, having done so, he commits it. He abandons John as he had abandoned Arthur, and Austria acts with him. And so once more England and France are at war.

4. *misspoke*. In Elizabethan English the form of the past tense was often used instead of the true past participle form, *e.g.* in Shakespeare we find as past participles *arose*, *drove*, *took*, *rode*, *smote*, *strove*, *wrote*. In this play we have *forsook* (v. 7. 35).

12. *capable of*. Cp. ii. 1. 476 *n*.

16. The Ff. put the comma not at 'jest' but after 'spirits'.

17. *take a truce*, make peace. Cp. *Venus and Adonis*, 82, "till he take truce with her contending tears"; *Troilus*, ii. 2. 75, "the seas and winds . . . took a truce"; and *Romeo and Juliet*, iii. 1. 162. For *truce*, see Glossary.

19. *by shaking of thy head*. 'Shaking' is here a verbal noun. When the 'of' dropped out of use, the verbal noun acquired a verbal regimen, and might then be called a gerund. Cp. iii. 4. 116; iv. 2. 30, 33; iv. 3. 85.

22. *that lamentable rheum*, those tears of sorrow. *Rheum* is frequently used of the moisture of the eyes. Cp. iv. 1. 33, iv. 3. 108; and *Coriolanus*, v. 6. 46, "a few drops of women's rheum".

23. *peering o'er*, looking over, rising above. *O'erlook* is used in the same sense in v. 4. 55; and *overpeer* in *Hamlet*, iv. 5. 99, "the ocean overpeering of his list (= of his shore)". In Marlowe's

Edward II, i. 4. 19, "We will not be thus faced and over-peered" (looked down on?), there may be some confusion with *peer*, 'equal'.

27. *them*, *i.e.* the sad signs which she has mentioned.

33. *Which*. Cp. iv. i. 4 *n.*

39. *spoke*. See note on l. 4 above.

40, 41. *so heinous... As it makes*, where we should say *that* it makes. Cp. l. 296 below, and *Richard II*, ii. 2. 31—

"I cannot but be sad, so heavy-sad
As . . . makes me faint".

44. *slandorous to*, bringing a reproach on.

45. *blots, blemishes*. Cp. *Midsummer-Night's Dream*, v. i. 416—

"And the blots of Nature's hand
Shall not in their issue stand".

sightless, unsightly, which one cannot bear to see.

46. *swart*, black of complexion. Cp. *Comedy of Errors*, iii. 2. 104, "What complexion is she of? Swart, like my shoe."

prodigious, monstrous, misshapen.

50. *Become*. See Glossary.

53. Arthur is described no less beautifully in *The Troublesome Raigne* (Hazlitt, p. 284): "lo Lords the withered flowre, Who in his life shin'de like the Mornings blush".

56. *adulterates*, commits adultery.

57. *with her golden hand*, by means of her bribes.

pluck'd on (a compound verb), drawn on, incited. Cp. *Measure for Measure*, ii. 4. 147—

"your virtue hath a license in 't . . .
To pluck on others".

59. France has played a dishonourable part in uniting their other majesties, Fortune and King John, and France has been bribed by Fortune to play this part.

63. *Envenom him with words*, speak bitter words which will be as poison to him.

70. *the state*, the seat of state, or court. Cp. *1 Henry IV*, ii. 4. 416, "this chair shall be my state"; *Midsummer-Night's Dream*, iii. 1. 158, "The summer still doth tend upon my state".

78. In Sonnet xxxiii Shakespeare again compares the morning sun to the alchemist who turns base metals into gold—

"Full many a glorious morning have I seen . . .
Gilding pale streams with heavenly alchemy".

80. meagre, poor, barren. Cp. *Merchant of Venice*, iii. 2. 104, "thou meagre lead".

81. brings...about, brings . . . round. Cp. 3 *Henry VI*, ii. 5. 27, "how many hours bring about the day".

82. In modern English the words 'holy day', 'holiday', have become distinct. This was not so in Shakespeare's time. In this line, though the sense is 'holiday', the Ff. give 'holy day', as in l. 83. The pronunciation was perhaps in both cases with a long open *o* (as in 'broad').

86. high tides, high seasons, festivals. Cp. 'Eastertide', 'Christmastide'.

89. stand still, still stand.

91. 'Lest their hopes be crossed by the birth of some monster.'

92. But, except.

wrack, wreck. Cp. *Edward III*, iv. 2. 85, "better some do go to wrack than all".

93-95. break, come, change. All in the subj.; expressing a wish. Cp. i. i. 78 *n*.

98. pawn'd, pledged.

99. a counterfeit, properly 'a spurious coin'. Cp. *Cymbeline*, ii. 3. 6, "some coiner made me a counterfeit".

100. touch'd, as metal was touched by the touchstone to see if it were gold. Cp. *Timon*, iii. 3. 6, "They have all been touched and found base metal".

103. in arms. A play on words. Here it means 'in an embrace of friendship'.

105. Is. See Appendix IV.

painted, *i.e.* pretended, false.

106. 'And your oppression of us has been the bond between you.' Our is used objectively.

108. be husband to me, heavens! With this sublime cry of the widowed Constance we may compare Lear's appeal—

"O heavens,
If you do love old men, if your sweet sway
Allow obedience, if yourselves are old,
Make it your cause".

110. day. Theobald's correction of *daies* (F 1), *dayes* (F 2), *days* (Ff. 3, 4).

114. O Lymoges! O Austria! See note on ii. i. 5.

115. That bloody spoil. See note on ii. i. 136.

19. humorous, fickle.

121. sooth'st up, flatterest. Cp. *Spanish Tragedy*, iii. 10. 19, "Salve all suspicions, only soothe me up". The Elizabethans were given to compounding verbs with *up*. We say 'finish up', 'burn up', 'shut up', 'eat up'; Shakespeare goes further and says 'kill up', 'poison up', 'stifle up' (iv. 3. 133), 'crown up', 'bungle up', 'crumble up' (v. 7. 31).

122. ramping. Mr. Wright thinks that "*ramping* is suggested by the lion's skin which Austria wears". It is often used of the lion in the sense 'springing violently about'.

123. Upon my party, on my side.

124. spoke. See note on l. 4 above.

127. fall over to, desert to.

128. doff, put off; strictly 'do off', as *don* = 'do on', *dup* = 'do up', &c.

129. calf's-skin. A calf-skin, according to Hawkins, was part of the dress of domestic Fools, but it is unnecessary to see a reference to that fact here.

recreant. 140. religiously. See Glossary.

142. spurn, kick, offer resistance.

force perforce, by violent means. Cp. *Spanish Tragedy*, iii. 9. 12, "Well, force perforce, I must constrain myself To patience".

143. Stephen Langton. Mr. Wright thus summarizes the situation: "On the death of Hubert Fitzwalter, Archbishop of Canterbury, 13th July 1205, the monks elected Reginald, the subprior, and sent to Rome to have the election confirmed by the Pope. The Pope however refused to confirm it in the absence of letters recommendatory from the King. The monks, then, fearing the King's displeasure, begged him to nominate one whom they might elect, and he ordered them to vote for John Gray, Bishop of Norwich, who was accordingly chosen. But the Pope quashed this election also, 'and procured by his papall authoritie the moonks of Canturburie . . . to choose one Stephan Langton the cardinall of S. Chrysogon an Englishman borne' (Holinshed, iii. 171), whom John refused to acknowledge."

145, 146. our...holy father's name, Pope Innocent, where in modern English we should form a 'Group Genitive', with the 's attached to the last word of the group, "our holy father Pope Innocent's name". For Shakespeare's construction, cp. "for Herodias' sake. his brother Philip's wife" (*Matt.* xiv. 3). Examples of the two constructions are found close together in this play at i. 1. 8 and i. 1. 14, 15. See Jespersen, *Progress in Language*, p. 283.

147. 'What earthly power can oblige a king to answer to interrogatories?'

147. **interrogatories**, a term of law, denoting questions put to a witness which he is under oath to answer faithfully. Cp. *Merchant of Venice*, v. 1. 298—

“ Let us go in;
And charge us there upon infer’gatories
And we will answer all things faithfully ”;

and *Merry Devil of Edmonton*, iv. 1. 4, “if the devil come, we’ll put him to his interrogatories”.

148. **task**, subject. Cp. *Tempest*, i. 1. 192, “to thy strong bidding task Ariel and all his quality”. The Folios have ‘tast’ or ‘taste’, which was corrected by Theobald.

151. **charge**, command.

154. **tithe or toll**, *exact* tithe or toll. In *The Troublesome Raigne* (p. 273) the words also occur as verbs, though not in this context, “Till I had tythde and tolde their holy hoords”.

155. **supreme head**. The old play was still more explicit, “supream head both ouer spirituall and tem[po]rall”. We see the wish to make King John an earlier Henry VIII.

159. **set apart**, being set aside.

163. **grossly**, stupidly. Cp. *Richard III*, iv. 1. 80, “my woman’s heart Grossly grew captive to his honey words”.

164. ‘From fear of a curse which can be bought off with money.’ An expression of Protestant repugnance to the sale of indulgences.

165. **vild**. See Glossary.

166. **corrupted**, bought by a bribe.

169. **revenue**. The pronunciation is clearly shown in the Folio spelling ‘reuennue’.

170. **me**, reflexive. See note on ii. 1. 156.

173. **excommunicate**, the Latin form of the past participle, which therefore does not need the English suffix *-ed*. Cp. ‘create’ (iv. 1. 107).

Pandulph’s speech, especially its concluding clause, would be sure to stir the most lively indignation in an audience to whom it had a ‘topical’ character. Queen Elizabeth herself had been excommunicated by Pope Pius V in 1570, and her subjects released from their allegiance. And again and again plots had been made by the Catholic party against her life, up to the Babington plot in 1586, which led to the execution of Mary Queen of Scots.

177. **Canonized**. See Glossary.

180. When Constance joins her curses with those of Pandulph, she is acting a part unsympathetic to the audience, although at the outset of the play she was the injured woman, and John the villain. The issues of the play are now confused.

180. *room, Rome*, a play on words, as in *Julius Cæsar*, i. 2. 156, "Now is it Rome indeed and room enough". Both words in Shakespeare's time were often pronounced with the vowel-sound of the modern *doom*. In *Lucrece* 715 and 1644 *Rome* is rhymed with *doom, groom*, which words had apparently already acquired their modern pronunciation. But, according to Mr. Ellis, the older pronunciation of *Rome* (which resembled the modern sound) was still heard side by side with the other. This accounts for the play on words in 1 *Henry VII*, iii. 1. 51—

"Win. Rome shall remedy this.

War.

Roam thither then",

and for the rhyming of *Rome* with *storme* in the lines prefixed to *The Troublesome Raigne*. See Ellis, *Early English Pronunciation*, pp. 98, 925.

182, 183. *wrong, right*. Another play on words. 'He cannot be cursed to the full unless his wrong towards me is remembered.'

193. 'And levy the power of France to attack him.'

196. The Ff. have no comma after '*that*'.

203. 'How can he speak otherwise than as the cardinal has done?'

207. To Blanch the curse of Rome seems the easier or lighter evil, because if Philip remains friendly with John, she will not be torn apart between her husband and her natural friends.

209. *a new-untrimmed bride*. I incline to think that we should interpret these words as 'a bride newly divested of her marriage clothes'. This is the view of Schmidt, who compares Sonnet xviii—

"And every fair from fair sometimes declines,

By chance or nature's changing course untrimmed".

Such compounds with *new* are frequent in Shakespeare. In *Henry VIII*, i. 2. 80, a vessel is spoken of as "new-trimm'd".

Mr. Wright (to whom it has not occurred apparently to connect *new* and *untrimmed*) prefers to consider *untrimmed* as = 'with hair dishevelled', and quotes from Webster, "loose as a bride's hair", and from *Tancred and Gismunda*, "tresses...untrimmed". But though tresses may be 'untrimmed', it does not follow that 'an untrimmed bride' should naturally mean 'a bride with untrimmed tresses', and, if *new* is left to stand alone, it is quite otiose.

210. 'She speaks not what she believes, but what is necessary for her ends.' Constance then takes up the word *need*.

212. Her *need* is due to Philip's faithlessness in betraying her, and her loss of faith in him.

217, 218. *moved, removed*. Another play on words.

223. **excommunicate.** See note on l. 173 above.
- 224, 225. 'Put yourself in my place and consider what you would do.'
228. The participles **married**, &c., agree in sense not with **conjunction**, but **our inmost souls**.
229. **religious**, having the sanction of religion. Cp. l. 279. Or perhaps, 'solemnly binding'. See Glossary, '*religiously*'.
230. 'Our last utterance was', &c.
233. **new**, newly, recently. From the time when we were enemies, to the time when we were friends, there was barely enough interval to wash our hands.
235. **clap...up** (this bargain), to make a hasty agreement by grasping hands. Cp. *Taming of the Shrew*, ii. 1. 327, "Was ever match clapped up so suddenly?" and *Henry V*, v. 2. 133, "and so clap hands, and a bargain". See also ii. 1. 583 *n*.
238. **difference**, quarrel, contention.
240. **in both**, in hostility as well as in friendship.
241. 'Loosen their grasp, which was the salutation of friendship.' **regreet.** See Glossary.
242. **Play fast and loose with faith**, juggle with faith. *Fast and Loose* was a cheating game, in which an expert encouraged people to lay bets whether a knot in a belt or handkerchief was fast or loose (which he could make it at will). Cp. *Antony and Cleopatra*, iv. 12. 28—
 "Like a right gipsy, hath, at fast and loose
 Beguiled me to the very heart of loss".
243. **unconstant**, fickle, changeable. The form in *un-* occurs several times in Shakespeare.
246. **to march**, transitive verb.
250. **Out of.** Cp. ii. 1. 157 above.
253. 'There can be no orderly arrangement of things.' *Form* has much the same meaning as the Greek *cosmos* here and in iii. 4. 101, v. 7. 26.
254. **England's love**, 'love of England', objective genitive.
258. **the tongue**, where the serpent's sting was thought to be. Cp. *Much Ado*, v. 1. 90, "As I dare take a serpent by the tongue".
259. **cased**, shut in a box (or cage? or cave?). Cp. *Richard II*, i. 3. 163, "like a cunning instrument cased up"; and a quotation from Brereton's *Travels* (1634) given in the *New Eng. Dict.*, "adorned over mantle-tree with birds cased". The point of the epithet would seem to be that if the lion were shut in, the man

would be shut in also, and so much more courage would be required. Another suggestion is that *cased* ('encaged') is introduced to make the act of taking a lion by the paw a possible one, but this seems to me a rather prosaic explanation. It is perhaps worth notice that a lion's skin is called his 'case' in *Edward III*, i. 1. 98 ("Bid him leave off the lion's case he wears"), and in *All's Well*, iii. 6. 111, the verb 'case' is used in the sense 'flay' (a fox). But we can hardly suppose that a *cased lion* in the present passage means 'a flayed lion'. Many editors adopt Theobald's emendation, '*chafed*', which is very doubtful, though supported by *Henry VIII*, iii. 2. 206, 207, "so looks the chafed lion Upon the daring huntsman who has gall'd him".

260. *safer* qualifies all three clauses.

263. Cp. *Midsummer-Night's Dream*, iii. 2. 129, "When truth kills truth, O devilish-holy fray!"

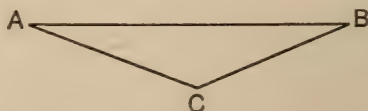
264. *set'st . . . to, pittest . . . against*, opposite. Cp. *Troilus*, ii. 1. 94, "Will you set your wit to a fool's?"

268. *thou sworest*. *We* should say, 'thou hast sworn'. Cp. iii. 4. 79-81 *n*.

270. 'An act which you have sworn to commit unrighteously is not unrighteous if, after all, you perform it as truth requires; and in the case of an act which tends to evil, what truth requires is that it should not be performed at all.'

274. *mistook*. See note on l. 4 above.

275, 276. 'Though to abandon an evil purpose is a departure from a straight course, yet that departure brings one back into a straight course.' Mr. Worrall illustrates this by the following diagram:



AC is the first 'indirection', from which turning by a second 'indirection' CB, one gets back to the straight course AB. For *indirection* = 'a crooked course', cp. *Hamlet*, ii. 1. 66, "by indirections find directions out"; and *Julius Caesar*, iv. 3. 75, "to wring From the hard hands of peasants their vile trash By any indirection".

277. *as fire cools fire*. Cp. *Julius Caesar*, iii. 1. 172, "As fire drives out fire, so pity, pity". Shakespeare seems to refer to the belief that if you burnt your hand, the best cure was to hold it to the fire.

279, &c. I follow the Folio, contrary to many editors, in coupling lines 279 and 280, and connecting line 281 with what follows. In

line 283 I insert a stop, as do most editors, after *oath*, where there is no stop in the Folios. My interpretation is a little different from that of Professor Herford ("Eversley Shakespeare"), and still more from that of Mr. Wright, if I understand it. Of course Pandulph is arguing that Philip's oath to John is perjury, because it is a violation of his primary vow to heaven.

I paraphrase from l. 281—"In so far as thou takest an oath contrary to an oath already taken [possibly, as Professor Herford says, we should read *swar'st* (or *swor'st*, cp. l. 268)], and makest the new oath a surety of thy truth as against the old one, thy second oath which thou art unstable enough to swear, is only taken as a pledge that thou wilt not forswear thyself: without such a pledge the oath would be a mere mockery: but in thy case thou art actually swearing to forswear thyself, and accordingly art most deeply forsworn by keeping the oath."

In the sentence "the truth thou art unsure to swear, swears only not to be forsworn", a difficulty arises from the fact that 'the truth' is made the grammatical subject of 'swears', whereas logic requires (instead of 'swears') 'thou swearest'. Cp. iv. 2. 66 n.; v. 2. 14 n.

288, 289. *thy...vows...Is*. If the Folio is right in giving *vows*, the singular form of the verb is influenced by the interposition of the words 'against thy first', or we may say that 'thy...vows' = 'the taking of thy...vows'. See Appendix IV.

291. *Than arm, than by arming*. We have here: (1) the indefinite use of an inf. 'to arm' = 'by arming', for which cp. v. 4. 58 n.; (2) the omission of 'to' after 'than', an idiom preserved in modern English, e.g. 'I would prefer to die rather than yield'. Mr. Worrall sends me an excellent parallel from Shirley's *Doubtful Heir*, iv. 2—

"I cannot

Now right you more than mourn and give belief to you".

See Abbott, §§ 353, 356.

293. *Upon which better part*, in support of which better side.

295. *The peril of our curses light*. This is the converse case to that in ll. 288, 289. Here the plural form of the verb where the singular would be expected is influenced by the interposition of the plural 'curses'. Cp. iv. 2. 219, 220.

296. *So heavy as thou shalt not*. For the consecution *so...as*, where we should use *so...that*, cp. note on ll. 40, 41, above.

301. 'Against the blood-relations of thy bride?'

303. *churlish drums*. Cp. ii. 1. 76.

304. *be measures to our pomp*, be the music which gives the time to our wedding procession.

309-312. Constance's speech in the Ff. is in three lines, ending with *knelling...Daulphin...heaven*.

312. **motive**, incitement to action, force.
316. **His honour**. We may remember Lovelace's lines 'To Lucasta'—
 "I could not love thee, dear, so much,
 Loved I not honour more".
317. **muse**, wonder. Cp. *Two Gentlemen*, i. 3. 64—
 "Muse not that I thus suddenly proceed".
318. **profound respects**, weighty considerations. Cp. v. 4. 41.
320. **fall from**, desert. Cp. *Henry VI*, iii. 3. 209, "as for Clarence, ... he's very likely now to fall from him".
324. Time is represented as a sexton, because he sets the clock and digs graves. For his baldness cp. *Comedy of Errors*, ii. 2. 71, "the plain bald pate of father Time himself". It is natural to personify Time as an old man.
325. Is it as he will? Is the remorse of France to be, as John says, contingent merely on the course of Time? Well then, it is a certainty.
327. **withal**. See ii. 1. 531 n.
339. The Bastard is called 'Cousin' here by John his uncle, and in l. 17 of the next scene by Elinor his grandmother. The word was applied to any kinsman.
- go draw**. After verbs of motion the infinitive followed without *to*. In such cases in modern English we often insert 'and'. Cp. v. 1. 5.
341. **condition**, quality.
342. **allay**, temper, moderate.
346. **jeopardy**, danger. The word is not found elsewhere in Shakespeare.

Scene 2

This short scene shows us some incidents in the battle which has broken out between the English and French forces outside Angiers. The Bastard has killed Austria, and Arthur is a prisoner in the hands of John. Queen Elinor had nearly been taken by the French, but had been rescued by the Bastard.

2. **airy devil**. The belief that spirits of the air helped to produce tempests is seen in a passage of Nash's *Pierce Penniless*, quoted by Henderson: "the spirits of the aire will mixe themselves with thunder and lightning and...raise...tempest".

4. **breathes**, takes breath. So *Henry IV*, i. 3. 102—

"Three times they breathed and three times did they drink
 Upon agreement of swift Severn's flood".

5. Philip. Perhaps an error due to the line above. In i. 1. 161, 162 King John had changed Philip Faulconbridge into Sir Richard Plantagenet.

make up, push forward. Cp. *1 Henry IV*, v. 4. 5—

“make up,
Lest your retirement do amaze your friends”.

Scene 3

This great and impressive scene well illustrates Shakespeare's method of transforming an inferior play. In *The Troublesome Raigne* we have a scene of broad and coarse character in which the Bastard is represented as ransacking an Abbey, a scene which appealed alike to the Protestant prejudices and the lower instincts of the audience. Shakespeare puts into John's mouth five lines in which the Bastard receives his orders to pillage the church. But the scene above-mentioned is cut out altogether. On the other hand, the truly dramatic situation in which John suggests to Hubert to murder Arthur is developed out of six bald lines in *The Troublesome Raigne*—

“Hubert de Burgh take Arthur here to thee,
Be he thy prisoner: Hubert keepe him safe,
For on his life doth hang thy Soueraignes Crowne.
But in his death consists thy Soueraignes blisse:
Then Hubert as thou shortly hearest from me,
So vse the prisoner I haue giuen in charge.”

On this hint Shakespeare constructs a scene in which he sets before us the miserable king, at first wrapping his thoughts in vague words, while he hesitates between his fears of betraying himself before the ground is safe, and his secret desire to get Arthur removed from his path: and at last, when he is satisfied of Hubert's trustworthiness, uttering his desire in terrible monosyllables, with a flicker of ghastly mirth when all is out, “I could be merry now”. It is perhaps the most powerful scene in the play.

5. Shakespeare represents Arthur as a boy of a gentle, affectionate character. When taken prisoner, he thinks not of his ruined hopes of becoming a king, but of the grief of his mother.

8, 9. set at liberty Imprisoned angels. The Ff. give—

“imprisoned angels
Set at liberty”,

leaving both lines metrically faulty. The change was suggested by Sidney Walker.

9. angels. For the pun cp. ii. 1. 590.

11. his, its. See Glossary, ‘it’.

12. Bell, book, and candle, used in the solemn form of excommunication in the Romish Church. Nares (*Glossary*) says, "the bell was tolled, the book of offices for the purpose used, and three candles extinguished, with certain ceremonies".

13. becks, beckons. Cp. *Antony and Cleopatra*, iv. 12. 26, "whose eye becked forth my wars and called them home". For the sing. form see Appendix IV.

18. Elinor draws Arthur to her, and so leaves John free to talk apart with Hubert. The horror of the subsequent interview is greatly increased by the fact that Arthur is all the while on the stage.

21. There is a soul counts thee. In this construction the verb of the subordinate clause is made to follow immediately on a word in the main clause which serves as its subject or object (no relative pronoun being employed). Cp. iv. 2. 69, iv. 3. 34. In modern English we can make the word of the main clause serve as object in the subordinate clause, but not as subject. We can say, 'There is the man you saw', but not 'There is the man saw you (= who saw you)'.

22. advantage, interest. Cp. 1 *Henry IV*, ii. 4. 599, "The money shall be paid back with advantage".

26. time. The Ff. have *tune*, which was corrected by Pope.

28. respect...of thee, esteem of thee. Cp. iii. 1. 58.

35. with. We should say 'by'. Cp. ii. 1. 336, 567.

36. wanton, merry, sportive. See Glossary.

gawds, toys, amusements.

38. his. See Glossary, 'it'.

39. [ear] of night. The Folios have 'race of night', of which nothing satisfactory can be made. It seems best to consider with Sidney Walker that 'race' was a misprint for 'eare' ['ear'], the word which in iv. 2. 117, owing to a broken letter *e*, came to be read 'care'.

43. heavy-thick. The Folios *heavy, thicke*. But in matters of punctuation the old printers carry little or no authority; e.g. in iv. 1. 121 the Ff. have *mercy, lacking*. Cp. *Richard II*, ii. 2. 30, *heavy-sad* (also not hyphenated in the old texts).

44. tickling. It is the *tickling* of the blood, as Clarke remarks, which leads to laughter.

45. keep, occupy, possess.

47. A passion, an emotional state. Cp. *Midsummer-Night's Dream*, v. 1. 70—

"more merry tears

The passion of loud laughter never shed".

Good-humoured laughter is a foe to dark deeds of crime.

48. Or if that (following *if* in l. 42). See note on ii. i. 89.

50. conceit. See Glossary.

51. harmful sound of words. Spoken words may betray the speaker to his harm.

52. brooded-watchful day. Ff. 'brooded watchfull'. But see note on l. 43 above. Day (*i.e.* the sun) is thought of as looking down on the world with the watchfulness of a brooding parent-bird. The word *brooded* is not part of a verb, but an adjective formed by adding the suffix *-ed* to the noun 'brood'. So 'brood-ed' = 'possessed of a brood', as 'landed gentry' are 'gentry possessed of land'. Cp. iv. 2. 144, v. 7. 88, and *1 Henry IV*, i. 3. 183, "jeering and disdain'd (= disdainful) contempt".

55. by my troth, on my word of honour. Cp. 'ma foi'.

57. adjunct to, attendant on. Cp. Sonnet xci. 5, "every humour hath his adjunct pleasure".

60. I'll tell thee what. In this common expression *what* is an indefinite pronoun = 'something'. Cp. *somewhat*.

61. Cp. "Frigidus, O pueri, fugite hinc, latet anguis in herba", Virgil's *Eclogues*, iii. 93.

63. Notice John's unwillingness to do more than hint his wish.

64, 65. Hubert has perhaps not yet realized that anything more is required of him than to guard Arthur closely. And so John must make his wish clearer. He does it in one word, *Death*.

70. powers, forces, troops. Cp. ii. i. 398, &c.

73. Callice. I prefer the old spelling of Calais for the reason given in the note to ii. i. 156.

Scene 4

The scene shows us the consequences which have ensued to the various characters on the French side from the recent defeat of the French by John, and the subsequent dispersal of the French fleet in a storm. Philip is filled with shame, Constance raves over the loss of her boy Arthur, and the Dauphin Lewis has lost all pleasure in life. But the crafty Cardinal Pandulph sees even in the present misfortunes the ground of new hopes. He prophesies that John will be driven to safeguard himself by killing Arthur, and that this murder will foment popular indignation against the king. Already the sacking of the monasteries has set it brewing. When Arthur is gone, Lewis can claim all Arthur's hereditary possessions in the name of his wife Blanch, John's niece; and in such a state of popular feeling he might count on finding an easy road to the crown. Lewis is won over by the prospect presented to him, and agrees to urge the king to send an expedition against England.

The absence of dramatic interest in this part of the play—for the audience are left uncertain whether to consider John as an arch-villain or as a national hero, or rather are asked to consider him both at the same time—is made up by the pathos and power of single scenes. The picture of Constance in this scene leaves on the mind a poignant impression never to be effaced.

The speeches of Constance and Pandulph are alike built up by Shakespeare on the hint of a few dry lines in the old play.

1-3. Philip's description of the fate of the 'armado' was probably meant by Shakespeare to suggest to the audience the fate of the Spanish Armada, which had been beaten, scattered, and destroyed in 1588.

1. the flood, the sea. Cp. *Midsummer-Night's Dream*, ii. 1. 126, 127—

“And sat with me on Neptune's yellow sands,
Marking the embarked traders on the flood”.

2. armado. See Glossary.

convicted. See Glossary.

5. run. Perhaps with a double meaning, *run our course* and *run away*.

6, 7. Mr. Wright points out that, according to the Chronicle, Arthur was taken prisoner and Elinor rescued at the capture of Mirabeau (or Mirabel) in 1202, but Angiers was not taken by John till 1206.

9. interruption, resistance.

spite of, in spite of. So *Lear*, ii. 4. 33, “spite of intermission”.

11. with such advice disposed, governed by such prudence or consideration.

13. Doth want example, hath no precedent. For *want* = ‘lack’ cp. iv. 1. 99.

14. The Ff. hyphen *kindred-action*.

16. So, if, provided that (we could find in history any such example of shame).

17. Her appearance is that of one whose soul would fain flee from the body.

18. her, the spirit's. The feminine gender is perhaps owing to its being the spirit of a woman.

19. vild. See Glossary.

of afflicted breath, of a woeful life. Life is the prison from which the spirit would fain escape. Cp. *Love's Labour's Lost*, i. 1. 5, “the endeavour of this present breath”.

23. defy, despise, renounce. Cp. *1 Henry IV*, i. 3. 228, "All studies here I solemnly defy".

24. I keep the punctuation of the Folios.

27. lasting, eternal. Cp. v. 7. 24.

28. 'Thou that art hated and feared by the prosperous.'

29. Death is thought of as a skeleton. Cp. ii. 1. 352 *n*.

32. gap of breath, mouth.

fulsome. See Glossary.

35. buss. See Glossary.

36. affliction, abstract for concrete, 'Afflicted one!' Cp. ii. 1. 66, iv. 2. 53, 116, v. 1. 50.

37. having breath, so long as I have breath.

39. with a passion, not Constance's passion, but the passion which she would produce in the world.

40. fell anatomy, terrible skeleton, *i.e.* Death. Cp. *Comedy of Errors*, v. 238—

"a hungry lean-faced villain,
A mere anatomy".

42. modern, common, ordinary. Death would listen to nothing less than a voice of thunder. Cp. *All's Well*, ii. 3. 2, "to make modern and familiar things supernatural and causeless".

44. Ff. 1, 2, 3, 'thou art holy'; F. 4, 'thou art not holy'.

52. canonized. See Glossary.

53. sensible of, 'capable of feeling...'

58. a babe of clouts, a rag-doll. *Baby* is also a doll in *Macbeth*, iii. 4. 106, "a baby of a girl". *Clout*, a piece of cloth or linen. Cp. *Hamlet*, ii. 2. 529—

"a clout upon that head
Where late the diadem stood".

61-67. See note on iv. 1. 61-66.

64. friends, Rowe's correction of the Ff. *frends*.

66. loves. See l. 36 *n*.

68. To England. "Constance here replies to Philip's invitation in l. 20" (Wright).

your hairs, where we should use the collective 'your hair'. Cp. *Pericles*, iv. 4. 28, "cut his hairs".

73. envy at, feel jealousy at. Cp. *Henry VIII*, v. 3. 112—

"whose honesty the devil
And his disciples only envy at".

79-81. since the birth of Cain... There was not... In modern English we should use *has not* instead of *was* in any sentence containing a temporal clause introduced by *since*, because *since* has relation to the present time. Notice the meanings '*since* Easter' (*i.e.* 'up to now') and '*after* Easter' (with no such notion). Shakespeare did not observe our rule. Cp. *Henry V*, iv. 7. 49—

“I was not angry since I came to France,
Until this instant”;

Cymbeline, iv. 2. 190—

“Since death of my dear'st mother
It did not speak before”;

ii. 1. 466 above, “I was never . . . , since . . . ”; and iii. 1. 268 above, “What since thou sworest, is sworn”.

80. suspire, draw breath.

81. gracious, full of beauty and charm. Cp. 1. 96.

82. canker, like a canker-worm. See Glossary.

85. As dim and meagre as an ague's fit, *i.e.* as one in an ague-fit. Cp. ii. 1. 209 *n.*

dim, colourless, pale.

90. ‘You look on your grief in too odious a light.’

respect, regard, opinion. Cp. iv. 2. 214, v. 2. 44.

92. are as fond of, dote as much upon. See Glossary, ‘*fondly*’.

96. Remembers, reminds. Cp. *Richard II*, iii. 4. 14, “it doth remember me the more of sorrow”.

98. The Folios print the line as a question.

101. this form, this orderly arrangement of my hair. See 1. 74. For *form* cp. iii. 1. 253 and v. 7. 26.

108, 109. The simile is used again in iv. 2. 18, 19.

110. world's. Pope's correction of the Ff. *words*.

111. That it yields. In such consecutive sentences *so* is required before *that* in modern English, but not in Elizabethan.

113. repair, restoration, recovery. See i. 1. 263 *n.*

114, 115. Ff. 1, 2, 3 put the comma, not after *leave*, but after *departure*.

116. by losing of. Cp. iii. 1. 19 *n.*

125. all. See ii. 1. 59 *n.*

128. each dust. See iv. 1. 93 *n.*

128. rub, any little obstacle or irregularity of the ground. Especially used in connexion with the game of bowls. Cp. *Richard II*, iii. 4. 4—

“’T will make me think the world is full of rubs
And that my fortune runs against the bias”.

See note on ii. 1. 574.

132. whiles, old adverbial genitive of the substantive ‘while’. In modern English it has become ‘whilst’, as ‘agains’ has become ‘against’, &c.

133. misplaced, usurping the place of another.

entertain, spend, pass (time). Cp. *Lucrece*, 1361, “the weary time she cannot entertain”.

138. Makes nice of no vild hold, is not particular about any foothold which will support him. For *nice* see Glossary.

vild. See Glossary.

145. green. In *The Troublesome Raigne* (Hazlitt, p. 251) Constance addresses Arthur—

“Ah boy, thy yeares I see are farre too greene,
To looke into the bottome of these cares”.

146. John lays you plots. *You* implies ‘for your advantage’ (though that might not be John’s intention).

147. ‘He who sheds the blood of a rightful heir to ensure his safety will find that supposed safety a delusion leading to fresh bloodshed.’ Cp. iv. 2. 104 *n*.

149. so evilly borne, carried through so wickedly. *Borne* is frequent in this sense. Cp. *Much Ado*, ii. 3. 229, “the conference was sally borne”; *Henry V*, i. 2. 212, “actions . . . all well borne”; *Macbeth*, iii. 6. 3, “things have been strangely borne”. It is surprising that some modern editors in the present passage read ‘born’. (Ff. 1, 2 *borne*, Ff. 3, 4 *born*, but either spelling is consistent with either sense in the Folios.)

151. advantage, opportunity.

152. To check his reign. Capell conjectured *rein*. Mr. Worrall points out that *rein* is supported by *Macbeth*, iv. 3. 32, 33, “Great tyranny! lay thou thy basis sure, For goodness dare not check thee”.

153. exhalation, meteor, shooting-star. Cp. *Julius Cæsar*, ii. 1. 44—

“The exhalations whizzing in the air
Give so much light that I may read by them”.

The word *meteor* in Shakespeare’s time, as is clear from l. 157, implied something portentous or supernatural.

154. No scope of nature, nothing which serves for nature to work on, no object of nature's operations.

distemper'd day, day of bad weather.

155. customary, customary, common. Perhaps formed from the noun 'custom'. See iii. 3. 52 *n*.

156. his, its. See Glossary, 'it'.

158. Abortives, untimely births.

161. prisonment. Shakespeare uses the word only in this place.

163. If that. Cp. ii. 1. 89 *n*.

166. A boldly imaginative expression = 'to welcome change'.

unacquainted. Cp. v. 2. 32.

167, 168. 'And find good cause for revolt in John's bloody finger-tips', viz. in the crimes which John has instigated or touched with his finger-tips, though he has not performed them with his own hands.

169. hurly, commotion. Cp. 2 *Henry IV*, iii. 1. 25, "that with the hurly death itself awakes".

on foot, started, in process. Cp. *Merry Wives*, iv. 6. 22, "while other jests are on foot".

172. ransacking. See Glossary.

173. charity, in a wide sense, 'the love of God and man'. Cp. ii. 1. 36.

174. a call. See Glossary.

175. train. See Glossary.

180. topful of offence, brimful of displeasure.

181. whet on, egg on.

182. F I has 'strange actions', which was corrected to 'strong' in Ff. 2, 3, 4.

Act IV.—Scene I

This, although it carries the action no further, is one of the great scenes that redeem the play. The lovable boy, pleading so persuasively for his eyes, and the stern Hubert, who in spite of all efforts melts at last and risks danger to himself rather than hurt the child—these are two of the most memorable creations of Shakespeare. And though fault may be found with two far-fetched 'conceits' which are put into Arthur's mouth, the language of the scene on the whole is thrilling in its simplicity and directness. Shakespeare when he wrote *King John* was already a supreme master of dramatic style

and dramatic effect, even though he yielded sometimes to a weakness for quaint or pretty expression, and though he might show a strange carelessness about the unity and consistency of a plot.

Scene—*A room in a castle.* Where the castle was, except that it was in England, is not indicated.

1-7. The audience having seen the grim executioners, and heard the terrible but mysterious commands given to them, will be doubly moved when little Arthur comes on the stage, utterly ignorant of his impending doom.

1. *me*, the so-called Ethic Dative, which may here be considered = 'I pray you'.

2. *arras*. See Glossary.

3. *Upon the bosom of the ground*. So we have in *Richard II*, iii. 2. 147, "Write sorrow on the bosom of the earth". By such personifications of lifeless things a poet keeps the fancy and feeling and interest of his reader ever on the alert. Cp. iv. 2. 112, v. 2. 28.

4. *the boy which*. 'Which' could be applied to persons in Elizabethan English, as we see by the Lord's Prayer. Cp. iii. 1. 33.

6. *bear out*. See Glossary.

7. Mr. Wright, following Rowe, prints the line 'Uncleanly scruples! fear not you: look to't'. I agree with Schmidt that the line should be printed (as in Ff. 1, 2, 3), 'Uncleanly scruples fear not you; look to't', *i.e.* 'Let no unbecoming scruples frighten you, &c.'. For *fear*, see Glossary.

14. Melancholy was an affectation of Shakespeare's own day, as we may see from *As You Like It*, iv. 1. 10, &c. This, then, is a 'topical' allusion such as we had in i. 1. 190, &c.

16. *wantonness*. See Glossary.

my christendom, my privileges as a Christian.

17. *So*, provided that. Cp. 1. 24.

19. *I would be*, not exactly in the same meaning as 'I should be' (l. 18), but 'I should like to be'.

I doubt, *I fear*. Cp. v. 6. 44.

20. *practises*, contrives, schemes. So *Romeo and Juliet*, iii. 5. 211, "practise stratagems".

23. *No, indeed is't not*. Editors are wrong in putting a comma after *indeed*. If it did not introduce the sentence following, there would be no reason for the inversion *is't=it is*. Cp. the German constructions with which our older English was in harmony: 'Gewiss! es ist so' and 'Gewiss ist es so'. Cp. ii. 1. 153 and iv. 3. 1 n.

23. **I would to heaven.** The use of *to* in this phrase is not very clear. Perhaps *to* has the sense 'in the sight of', 'before', so that 'to heaven' would be = 'I protest before heaven'. If this is so, the phrase is analogous to 'tell him to his face', 'tell him to his teeth', or the phrase in *Much Ado*, v. i. 62, "Know, Claudio, to thy head". Abbott has another theory, § 190; Franz seems to overlook the point.

25. **prate, prattle, talk.** The word occurs again as a substantive in *Henry VI*, iv. i. 124, "your audacious prate".

27. **sudden, quick.** Cp. *Julius Caesar*, iii. i. 19, "Casca, be sudden, for we fear prevention".

dispatch, make haste. Generally found in the imperative form, as in *Midsummer-Night's Dream*, iv. i. 113, "Despatch, I say, and find the forester". Schmidt strangely interprets the word in this passage 'put to death'—of which there is no question.

32. 'His words begin to touch my heart.'

33. **rheum.** Cp. iii. i. 22 *n*.

34. **dispiteous, pitiless.**

out o' door. This phrase is as common in Shakespeare as 'out of doors'.

37. **writ,** the usual form of the past participle in Shakespeare.

38. **fairly...foul.** These words are constantly contrasted.

effect, purport, tenor.

41. **ache** is spelt in the Folios *ake*. We use the hard *k* sound both in substantive and verb, though we write both with the 'ch', which originally showed that the substantive was to be pronounced like the letter *H* (cp. *Tempest*, i. 2. 370). So *ake, ache* stood to one another as 'break, breach'.

42. **handkercher.** See Glossary.

43. **wrought it me, worked it for me.**

46. **the watchful minutes to the hour,** the minutes that are watchful to the hour, that is, constantly mark its progress. For the order of words, which was quite regular in early English, cp. *Richard II*, iii. 2. 8, "a long-parted mother with her child"; *Edwara III*, ii. i. 268, "sole-reigning Adam on the universe"; *The Troublesome Raigne* (Hazlitt, p. 299), "vnworthie man to breath on earth"; and Shirley, *St. Patrick*, iv. i, "Thou lost thing to goodness."

47. **Still and anon, ever and anon.**

heavy, sad, dreary.

49. **love, act of love, service.**

50. *lien, lain*. This form of the p.p. is found in the Qq. in *Hamlet*, v. 1. 190.

51. *spoke*. See iii. 1. 4 *n*.

52. *at your sick service*. to serve you in your sickness. Cp. iv. 1. 111, v. 7. 65, and *Richard II*, ii. 3. 79, "the absent time" (=the time of the king's absence).

54. *an if*. See ii. 1. 131 *n*.

56. *mine eyes*. See i. 1. 89 *n*.

57. *nor never*. The second negative after *nor* is common in our older English. Cp. *Henry V*, i. 1. 35, "nor never . . . wilfulness so soon did lose his seat".

60. *iron age*. It was an ancient fancy, which we can trace back to the Greek poet Hesiod (*Works and Days*, l. 176), that the golden age of innocence was followed in the history of the world by the silver age, the brazen age, and the iron age, which were each worse than the one before. Thomas Heywood wrote four plays entitled after these four ages.

61-66. Shakespeare in his early days had a weakness for such 'conceits' or elaborations of quaint fancies as are contained in iii. 4. 61-67, in these lines, and again in ll. 106-117 below. They illustrate the fertility of his mind in noting resemblances and analogies. But they are dramatically faulty, because as a rule they are out of character with the situation of the speaker in whose mouth they are put. This is especially the case here where the speaker is the child Arthur. In Shakespeare's later plays they are far less common.

61. *heat, heated*. Cp. ii. 1. 73 *n*.

63. *his*. See Glossary, 'it'. The Ff. have *this*, as in v. 2. 145.

64. *the matter*, the substance which betokens my innocence (the water of my tears). Perhaps Schmidt is even right in thinking that *matter* has its physiological meaning of 'secretion', 'exudation'.

66. *But, merely*.

for containing, because it contained.

76. *what need you be, why need, &c.* This use of *what* is frequent before the verb *need*. Cp. *Cymbeline*, iii. 4. 34, "What shall I need to draw my sword?"

78-80. Mr. Worrall points out a parallel passage in Schiller's *Wilhelm Tell*, iii. 3, where Tell's little son, before his father is to shoot at the apple on his head, protests against being bound—

"Mich binden!

Nein, ich will nicht gebunden seyn. Ich will
Still halten wie ein Lamm, und auch nicht athmen".

78. **For heaven sake.** The *s* of the possessive is often omitted before 'sake'. Thus, *for fashion sake* (*As You Like It*, iii. 2. 271), *for's oath sake* (*Twelfth Night*, iii. 4. 326).

81. **wince**, Ff. 2, 3, 4. F I had *winch*.

82. **angrily.** The only adverb of *angry* found in Shakespeare.

85. **let me alone**, leave me to settle things by myself. Cp. *Titus Andronicus*, i. 1. 449, "Let me alone, I'll find a day to massacre them all"; and *The Troublesome Raigne* (Hazlitt, p. 261), where Pandulph says to the Dauphin: "Arthur is safe, let Iohn alone with him". Cp. iii. 4. 162-164 of this play.

86. **from, out of, clear of, quit of.** The word *from* in modern English is not used in this sense after a verb of rest, except in the expression 'to be from home'. For the Elizabethan use cp. *Tempest*, i. 2. 65, "which is from my remembrance"; *Richard III*, ii. 1. 94, "live . . . from the reach of hell"; and ii. 1. 579 above.

92. **mote.** The spelling in the Ff. is *moth*, but the sense was the same.

93. **a dust**, a particle of dust. Cp. iii. 4. 128.

94. **annoyance.** See Glossary.

95. **feeling** is put as though in the next line one was to have 'you must needs find'. The construction being changed, *feeling* is left without grammatical agreement.

boisterous, productive of a great commotion.

97. **go to**, 'come! no more'—a phrase of reproof.

98, 99. 'Even two tongues would be insufficient to plead for two eyes.'

99. **want pleading**, lack, or come short in, pleading. Cp. iii. 4. 13.

102. **So.** Cp. iv. 1. 17 *n*.

106-111. On this passage see note on ll. 61-66 above.

107. **create.** See iii. 1. 173 *n*.

to be used, grief at being used. For this wide use of an infinitive clause cp. *Richard II*, ii. 2. 95, "But I shall grieve you to report the rest" (*i.e.* 'by reporting', &c.).

108. **In undeserved extremes**, in inflicting undeserved extremities. For *extremes* cp. v. 7. 13.

else, if you do not believe me.

110. **his.** See Glossary, '*it*'.

111. **repentant ashes**, ashes such as penitents strewed on their heads. For the expression 'repentant ashes' = 'ashes used in sign of repentance' cp. l. 52 *n*.

115. sparkle, throw out sparks. Cp. *Romeo and Juliet*, i. 1. 197, "Love is . . . a fire sparkling in lovers' eyes".

117. tarre. See Glossary.

119. Deny their office, refuse to fulfil their function.
only you. *You* emphatic.

120. fire and iron extends. See Appendix IV.

121. 'Substances noted for being employed in merciless deeds.'

122. see to live, live with the use of thy sight.

123. owes. See Glossary.

128. but, that . . . not.

129. dogged, cruel, unfeeling. Cp. iv. 3. 149.

130. doubtless, fearless. Cp. iv. 2. 102.

secure. See Glossary.

133. closely, secretly.

Scene 2

This scene is the centre or turning-point of the play. Up to now John has had nothing but success. Although a usurper, he has vanquished the combination formed against him, and got his rival into his power, a helpless prisoner. Although excommunicated and deposed by the Pope, he has been recrowned with no other objection on the part of his subjects than that the act was a superfluous one. But under this apparent success trouble has been ripening. The great nobles, expressing the feeling of the people at large, call for the release of Arthur from prison. The king grants it, knowing all the while his orders to Hubert. At this moment Hubert enters and—fearing the king's displeasure if he should tell the truth—informs him in a secret conference that Arthur is dead. When John announces this to the nobles, they reveal the suspicions which before they had concealed, and openly accuse him of his nephew's murder. They then leave the presence in indignation. No sooner has this internal mutiny disclosed itself, than a messenger arrives with news that Constance and Queen Elinor are alike dead, and that a French army under the Dauphin Lewis has already landed in England. Even this is not all. The Bastard, on his return from sacking the monasteries, tells a tale of popular unrest, and brings with him a prophet, Peter of Pomfret, who gives out that before the coming Ascension-day at noon King John shall yield up his crown. Peter is committed to prison, and the Bastard sent to induce the nobles to return to their allegiance. And now Hubert returns and terrifies the king with his account of the disturbance of the popular mind which has been caused by the news of Arthur's death. John taunts Hubert with his haste to commit the murder, and tells him of his

own remorse. And now Hubert, seeing a safe course before him, relieves the king's mind. His orders had never been fulfilled. Arthur is still alive. The king despatches Hubert at once to carry this news to the revolting nobles: and one element of danger seems for the moment to have vanished from the horizon.

1. again (Ff. 3, 4). Ff. 1, 2, *against*.

4. once superfluous, once more than enough.

6. faiths. Abstract words often have a plural in Shakespeare, denoting the several instances of the quality, &c., in several persons. Cp. ll. 64, 102, 167 of this scene, iv. 3. 25, v. 1. 51, v. 2. 7, v. 7. 75.

8. long'd-for, "qualifies both 'change' and 'better state'" (Wright).

10. guard. See Glossary.

14. with taper-light, &c., to hold a candle to the sun.

17. But that, except that.

18. The same simile as in iii. 4. 108, 109.

21. 'Ancient custom is violated.'

23. a shifted wind, a change of wind.

24. fetch about, turn, veer round.

25. consideration, those who consider it. Abstract for concrete.

26. truth, *i.e.* John's true claim to be king.

27. putting on so new a fashion'd robe. The sense is clearly 'a robe of so new a fashion'. The construction is not obvious, even after comparing *Tempest*, iv. 1. 123, "so rare a wonder'd father and a wise", and *Comedy of Errors*, iii. 2. 186, "so fair an offer'd chain". We might at first consider *so new a fashion'd* to be an adjective formed by adding the suffix *-ed* to the phrase *so new a fashion*. (See iii. 3. 52 *n.*) But such an adjective would require to be preceded by another *a*. It seems better to consider the phrases as cases of displacement of the indefinite article, so that they are = 'a so new-fashioned robe', 'a father admired and wise in so rare a degree', 'a chain so fairly or courteously offered'. *Fashion'd*, *wonder'd*, *offer'd*, would then be past participles. We might perhaps illustrate the displacement of the article by the displacement of *my* in the phrases 'Good my lord', &c.

29. confound, ruin, nullify. Cp. v. 7. 58.

30. excusing of. For this and l. 33 below, cp. iii. 1. 19 *n.*

31. F I has *th' excuse*. If the elision stands, *worse* must be pronounced as two syllables.

32. breach, rent, tear (in clothes).

37. **overbear, overrule.**

39. 'All our wishes go no further than your will allows.'

41. **possess'd you with**, informed you of. Cp. *Merchant of Venice*, iv. 1. 35, "I have possess'd your grace of what I purpose".

42. The 1st Folio gives the line—

'And more, more strong, then lesser is my feare'.

[Ff. 2, 3, 4, *then lesse* (or *less*).] *Then* in the Folios is the regular form corresponding to the modern *than*. Accordingly the passage is interpreted: "And more (reasons), even stronger than in proportion to my diminished fear: *i.e.* the superior cogency of his new arguments, far from indicating a greater anxiety, would even exceed the measure of his relief". Professor Herford, whose words I have quoted, is, however, clearly not altogether satisfied that Shakespeare intended to give his hearers such an intellectual puzzle, and he adds that Tyrwhitt's suggestion that *then* should be *when* is "very plausible". I may remark that if *when* be read, at once a clear meaning is given to *meantime* in l. 43, which is otherwise strangely vague.

48. **To sound, to express in words.**

50, 51. **myself and them Bend their best studies.** For *their* where *our* would be expected, the agreement being with the *nearer* and not the prior or more honourable person, cp. *Merchant of Venice*, ii. 2. 107, "How dost thou and thy master agree?" and *1 Henry IV*, i. 2. 126, "How agrees the devil and thee?"

50. **them** (for *they*) may be explained as due to 'myself', which suggests 'and (they) themselves'. Cp. iv. 3. 37. More probably the printer's eye caught the whole phrase 'myself and them' in the line before and substituted it for 'myself and they'. Or the poet may have carelessly echoed his own phrase. Shakespeare is strikingly indifferent to grammatical correctness. Cp. *Cymbeline*, v. 5. 228, "Shall's (*i.e.* shall us) have a play?" and the last quotation in the note above.

51. **Bend their best studies**, direct their (or our) best efforts. For *bend* see Glossary. For *studies* cp. *As You Like It*, v. 2. 85, "It is my study to seem despitful".

52. **enfranchisement**, release from prison. Cp. *Richard II*, i. 3. 89, 90—

"Cast off his chains of bondage and embrace
His golden uncontroll'd enfranchisement".

53. **discontent** (= 'discontented persons'), abstract for concrete. Cp. iii. 4. 36 *n.*

55. **in rest...you hold, you possess in peace.** Cp. *The Troublesome Raigne* (Hazlitt, p. 243), "to supplant the foemen to my right
(M 640)

and your rest". Unless there is some reference to the use of the word 'rest' in the game of *primero*, for 'the cards on which one stands to win', so that the phrase might = 'what you hold in your hand and stake your fortune on'.

56. The course of reasoning ascribed to the people is put in the indirect form. 'They reason (or ask) why under these circumstances your fears should, &c.'

your fears, which. *Which* strictly relates not to '*your fears*' but to '*fears*' (in general), so that the meaning is, 'why your fears (for fears, as they say, &c., wrong)'. Cp. a similar loose use of *which* in *All's Well*, ii. 3. 156—

"My honour's at the stake, which to defeat
I must produce my power",

where *which* = 'which danger'.

57. **mew up.** See Glossary.

60. **exercise**, not merely of the body, but of the whole man.

61. **the time's enemies**, the enemies of the established state of things. Cp. *Hamlet*, i. 5. 188, "the time is out of joint".

62. **To grace occasions**, to give effect to their attacks when they get the opportunity for them.

64. **goods**, for our own good. A plural of an abstract word. Cp. l. 6 *n*.

65. **whereupon**, in consequence of the fact that. The whole passage may be paraphrased: 'In asking this, we are not seeking our own good, further than (we are obliged to do so) owing to the fact that our weal depends on yours, and we think that your weal will be found in the course we propose'.

65, 66. **our weal**.. **Counts it.** The true subject of the verb is 'we', for which 'our weal' is substituted. Cp. iii. 1. 279 *n*. (at the end).

69. For the construction cp. iii. 3. 21 *n*.

71. **image**, semblance.

72. **Lives**, seems alive. Cp. iii. 3. 24.

close aspect, dark, unfathomable expression. Hubert's expression was, no doubt, due to his fear of John's anger and the necessity of disguising from him the fact that Arthur was still unharmed.

73. **Doth.** Ff. 1, 2, 3 have *do* or *doe*, F 4 *docs*. But *do* was probably a printer's error for *doth*, caused by the 'sh', or 'th' following.

74. **fearfully believe**, fear and believe. Cp. l. 106.

74, 75. **it.. What, that . . . which.** Generally in this use, the clause with *what* comes first. Cp. *Macbeth*, iv. 3. 11, "What you have spoke, it may be so perchance". See Abbott, § 252.

76-78. Cp. John's own statement. ll. 245-248 below.

78. battles, armies in battle array. Cp. *Henry V*, iv. prol. 9, "Each battle sees the other's umber'd face".

set, set in array. Cp. *The Troublesome Raigne* (Hazlitt, p. 244), "in a set battel".

79. break, as a boil or tumour.

82. 'We cannot detain a life when it will break away from us.'

mortality, mortal life. Cp. v. 7. 5.

89. answer'd, atoned for. Cp. *Twelfth Night*, iii. 3. 33. the offence "might have since been answer'd in repaying what we took from them".

hence, away from here. Cp. v. 4. 29.

90. bend such solemn brows, direct such frowns. For *bend* see Glossary.

91. the shears of destiny. An allusion to the classical myth of the three Parcae or Fates, of whom Clotho spun, and Atropos cut, the thread of human life. Cp. Milton, *Lycidas*—

"Comes the blind Fury with the abhorred shears
And slits the thin-spun life".

93. apparent, clear, unmistakable, as in the phrase 'heir apparent'.

94. grossly, coarsely, clumsily.

offer, attempt, put into execution. Cp. *1 Henry IV*, iii. 2. 169—

"A mighty and a fearful head they are . . .
As ever offer'd foul play in a state".

95. So thrive it, *i.e.* may it have the success which its clumsy execution deserves.

98. His...kingdom of a...grave, his kingdom which is a grave. Cp. *Richard II*, i. 3. 196, "this frail sepulchre of our flesh", and ll. 98 and 245 below.

forced, which has been forced on him. Cp. *Merry Wives*, v. 5. 243, "forced marriage".

99, 100. Cp. Prince Hal's words over the dead Hotspur, *1 Henry IV*, v. 4, 89-92—

"When that this body did contain a spirit,
A kingdom for it was too small a bound;
But now two paces of the vilest earth
Is room enough".

99. ow'd. See Glossary.

100. **Three foot**, subject of the sentence. With numerals, *foot* is unchanged in the plural. The phrase forms a singular idea, denoting a certain extent, and so takes a singular verb.

bad world the while! it is a bad world when such things happen! Cp. iv. 3. 116 and *Winter's Tale*, iii. 2. 173, "woe the while!" *Richard III*, iii. 6. 10, "here's a good world the while!"

101. **borne**, put up with, or perhaps 'carried out', as in iii. 4. 149.

102. **To all our sorrows**, 'to the sorrows of us all'. *Our* being originally genitive plural of the personal pronoun, can have *all* agreeing with it. Cp. l. 241.

sorrows. See l. 6 *n*.

doubt, fear.

104. John is brought to admit the truth which Pandulph had expressed, iii. 4. 147, 148.

106. **fearful**, full of fear. Cp. l. 74.

107. **inhabit**. This verb is usually intransitive in Shakespeare. Cp. *Two Gentlemen*, i. 1. 44—

"love

Inhabits in the finest wits of all".

109. **weather**, tempest. Cp. *Winter's Tale*, iii. 3. 104, "roaring louder than the sea or weather".

110. **From France to England**. The messenger plays on John's word *go*.

power, army, force. Cp. ll. 129, 244, &c.

111. **preparation**, expedition, force. Cp. *Othello*, i. 3. 14, "The Turkish preparation makes for Rhodes".

112. **the body of a land**. Cp. iv. 1. 3 *n*.

113. **The copy** ('example') of your speed. Cp. l. 98 *n*.

115. **tidings**, sometimes singular, sometimes plural, in Shakespeare. Cp. l. 132.

arriv'd. See Glossary.

116. **our intelligence**, our means of procuring news, *i.e.* 'our informers'. Abstract for concrete. Cp. iii. 4. 36 *n*.

116, 117. **drunk...slept**. Malone quotes *Macbeth*, i. 7. 35 36—

"Was the hope drunk

Wherein you dress'd yourself? hath it slept since?"

117. **ear**. It is uncertain if the word in the 1st Folio is *eare* ('ear'), or *cave*, the first letter being broken. Ff. 2, 3, 4 have *cave*, but as these editions were based on F1, their evidence is of little weight. If *car* is the right reading, the messenger takes up the word in l. 119.

118. drawn, assembled. Cp. iii. 1. 339 and v. 2. 113.

120-123. According to the chroniclers, Queen Elinor died in July, 1204, and Lady Constance on 31st August, 1201 (Mr. Wright). But see Introduction, II, p. xxviii.

125. John appeals to Time not to hurry on events too fast for him. occasion, emergency, as in ii. 1. 82.

128. 'My power in France must be reeling.'
estate, power, government.

129. conduct. See Glossary.

powers, forces. Cp. ll. 110, 244, &c.

132. tidings. See l. 115 *n*.

135. afeard, not another form of the word 'afraid', which is the pp. of 'afray' from O. F. *afrayer* or *effrayer*, to frighten, but the pp. of the verb 'afear' (A.S. *á-feo'ran*).

137. amazed. See Glossary.

144. fantasied, possessed of fantasies or fancies. Cp. iii. 3. 52 *n*.

148. From forth, from out. So iv. 3. 143 and v. 4. 45.

158. safety, custody, safe-keeping. So *Romeo and Juliet*, v. 3. 183, "hold him in safety".

165. whom they say is kill'd. For the loose use of *whom* for *who*, cp. *Tempest*, iii. 3. 92, "Young Ferdinand whom they suppose is drown'd". *Who* becomes *whom* under the influence of the verb following, though grammatically this verb is parenthetical.

166. Gentle, noble, knightly. It is only with the coming of more peaceful times that the word, which properly denotes the qualities which characterize the *well-born*, comes to be applied to the softer, rather than the more martial, qualities. The Bastard was far from 'gentle' in the modern sense.

167. their companies, their company. See l. 6, *n*.

170. the better foot before, the best foot forward.

173. stout, bold. Cp. 1 *Henry VI*, iii. 4. 19, "A stouter champion never handled sword".

174. The god Mercury, the messenger of the gods, was represented with winged feet.

177. sprightly, spirited.

185. beldams. See Glossary.

186. prophesy, make predictions, or 'discourse, expound'. Mr. Wright is in favour of the latter meaning, the meaning made familiar by Jeremy Taylor's *Liberty of Prophesying*. On the other hand, the meaning 'predict' is the only one recognized by Schmidt

in all the many passages in which the word is found in Shakespeare. I take *prophesy* = 'predict', and *prophesy dangerously* = 'predict dangers'. Cp. 2 *Henry VI*, ii. i. 171, "A sort of naughty persons . . . Have practised dangerously against your state" (*i.e.* have contrived dangers).

189. *whisper one another*. Cp. *Henry VIII*, i. i. 179, "he came to whisper Wolsey". Cp. also ii. i. 566 above.

191. *fearful action*, play of the features expressive of fear. Action is used for all bodily motions accompanying spoken words. Cp. *Love's Labour's Lost*, v. 2. 99, 100—

"Action and accent did they teach him there,
'Thus must thou speak', and 'thus thy body bear'".

200. *embattailed*, drawn up in battle-array.

207. *No had? had you not?* This idiom is found elsewhere. Mr. Wright quotes from Peele's *Edward I* (ed. Dyce, 1861), p. 392, "No will?" (= will you not?); and other examples have been found in Dekker, Foxe, Lodge, and Sir Thomas More.

210. *the bloody house of life*. I see no reason for thinking with Mr. Wright that 'bloody' is here proleptic, *i.e.* descriptive of the effect of the action. 'The bloody house of life' is surely the body which is full of blood till it is broken into and the blood spilt. Cp. l. 246, "this confine of blood and breath".

211-214. "And on a wink from a superior to understand a command, and to interpret the meaning of a king in his dangerous moments, when perhaps he frowns rather in consequence of a passing mood than of thoughtful attention to the matter." For *winking*, see Glossary; for *respect*, cp. iii. 4. 90.

215. See Introduction, pp. xxvi, xxvii.

219, 220. *the sight of means...Make*. Cp. iii. i. 295 *n*.

222. *Quoted*. See Glossary.

sign'd, attested by nature's signature.

226. *liable*. See Glossary.

227. *faintly*. See Glossary.

broke with thee of, communicated my thought of. Cp. 1 *Henry IV*, iii. i. 114, "break with your wives of your departure".

228, 229. *thou...Made*. *Made* is written carelessly as though *you* had preceded.

229. *no conscience*, no matter of conscience. Cp. *Henry VIII*, v. 3. 67, "that I shall clear myself, I make as little doubt, as you do conscience in doing daily wrongs".

231. *shook*. See iii. i. 4 *n*.

234. *As bid*, which *bid*. For this use of *as* I can quote no close parallel from Shakespeare. But the *New Eng. Dict.* quotes from Lord Berners' *Froissart* (1525), II. Preface, "the ymages as they used . . . to erecte"; and from Fuller, *Good Thoughts in Bad Times* (ed. 1841), p. 32, "the sun follows the marigold as made the day before him". Or, is it possible that 'as bid me' = 'as though to bid me' (*bid* being taken as infinitive instead of past indicative)? Apart from the difficulty caused by the absence of *to*, one might compare *Much Ado*, v. 1. 60, "I speak not like a dotard...as...to brag". We have an omission of *to* after *as* in another construction in *Macbeth*, iii. 4. 138, "Returning were as tedious as (to) go o'er".

236. *those thy fears*. This construction has been superseded in modern English by the construction, 'those fears of thine', which is also Shakespearian. Cp. l. 251.

239, 240. *let thy heart consent And...thy...hand to act*. Here *to* is found before the second infinitive, though not before the first. Cp. i. 1. 134, v. 2. 39, 139, and *Merry Wives*, iv. 4. 57—

"And let them all encircle him about,
And fairy-like *to* pinch the unclean knight".

240. *consequently*, by way of consequence.

241. *both our*, of us both. See l. 102 *n*.

243. *braved*, defied.

244. *powers*, armies, as in l. 110.

245. *the body of this fleshly land*, the body which is none other than this tract of flesh (his physical body). Cp. l. 98 *n*.

246, 247. *Fi* has 'of blood, and breathe | Hostilitie,...'.

246. *this confine of blood and breath*. The body has been called in l. 210 "the bloody house of life", and in iii. 3. 20 John spoke of 'this wall of flesh'.

confine. The sense 'prison', which Mr. Wright seems to give it, is here out of place. The word means merely 'enclosed territory'. Cp. *Lear*, ii. 4. 150, "Nature with you stands on the very verge of her confine".

247. *civil tumult*, civil war. *Tumultus* in Latin covers both words.

reigns. See Appendix IV.

248. The king's conscience is at war with the king's crime. Cp. ll. 76-78 above.

249. *you*, reflexive. See l. 260 and ii. 1. 156 *n*.

255. *motion*, impulse, stir.

256. *in my form*, in what you have said of my appearance.

261. As water is thrown on fire.

262. **tame**, inclined to submit.

263. **comment**, criticism.

264. **feature**. See Glossary.

265. **imaginary**, active sense, 'which conjure up images'. Cp. Sonnet xxvii. 9—

"my soul's imaginary sight
Presents thy shadow to my sightless view".

268. **expedient**. See Glossary.

269. **conjure**, adjure.

Scene 3

The troubles which were gathering against John in the last scene now grow thicker. The English lords are already in correspondence with the Dauphin, and are about to meet him at Bury St. Edmund's. When the Bastard, who had been sent after them by the king, requests their return, they bluntly refuse. By ordering the murder of Arthur, as they think he has done, John has forfeited their allegiance. A moment after—as they stand outside the prison—they see the lifeless body of Arthur on the ground before them. He is indeed dead. Not, however, through any order of the king, but through his own act in attempting to escape from his prison. This, however, the lords do not know. As they gaze with horror on his little corpse their suspicions of John are more than confirmed, and with one voice they swear vengeance. Hubert, ignorant of the fate which has befallen Arthur in his absence, now arrives to assure the lords, by John's order, that the prince is still alive. This seeming effrontery in one whom they believe to have been Arthur's actual murderer rouses their indignation still more, and though Hubert, after he has been shown the body, still protests his innocence, even with tears, the lords refuse to believe him, and bid him tell the king that they are making their way to join the Dauphin at Bury. Even the Bastard, who is left behind, is only with difficulty convinced of the true state of the case. He then closes the scene with a gloomy picture of the distracted state of the land.

1. The inversion will **I** is made possible by the adverb **yet** preceding. Cp. iv. 1. 23 *n*.

3. **There's few**. See Appendix IV.

4. Arthur has put on the dress of a sailor-boy.

11. **him**. Salisbury means the Dauphin. The *him* is purposely mysterious, and suggests some conspiracy.

15. **Meloun**. This is the spelling found in *The Troublesome Raigne*, which I take as suggesting the same pronunciation as that

of F 1, *Meloone*, and as being nearer to *Melun*, the spelling found in Holinshed and most modern editions. The objection to the latter is that it suggests a Modern French pronunciation. See i. 1. 156 n.

16. *private*, private communication. There is a play on the words *private* and *general*.

love, used in Elizabethan English often as = 'friendship'.

17. *general*, of a public or political character.

20. or *ere*. Each of the two words means *before*, and each can be used alone. Thus, *Cymbeline*, ii. 4. 14, "he'll grant the tribute or look upon the Romans"; and *Lucrece*, 361, "treason works ere traitors be espied". For *or ere*, cp. v. 6. 44 below.

21. *distemper'd*, disaffected, ill-humoured. Cp. *Tempest*, iv. 1. 145, "never saw I him touched with anger, so distempered".

24. *line*. See Glossary.

25. *honours*. See iv. 2. 6 n.

29. *griefs*, grievances. Cp. *Julius Cæsar*, i. 3. 118, "redress of all these griefs".

reason, speak, discourse. Cp. *Cymbeline*, iv. 2. 14, "I am not very sick, since I can reason on it".

32. 'A time comes when endurance ceases to be a duty.'

32, 33. *his*, *his*. See Glossary, '*it*'.

33. *no man*. Some (though apparently not all) copies of F 1 have *no mans*.

34. What is he lies here? For the construction, cp. iii. 3. 21 n.

35, 36. Notice the alliteration in these two lines, which adds to the emotional effect of Pembroke's outburst: 'proud', 'pure', 'princely', 'hole', 'hide'.

37. Murder is personified.

38. *it*, his deed.

41. *have you* (Ff. 3, 4). Ff. 1, 2, *you have*.

42. *could you think* (such a thing possible)?

44. That you do see. One might perhaps have expected 'that you not see'.

46, 47. the crest...Of murder's arms. A crest in heraldry is placed about the shield or armorial bearings.

48. *vildest*. See Glossary, '*wild*'.

49. *wall-eyed*. See Glossary.

rage, fury, madness.

50. remorse. See Glossary.
54. *i.e.* by contrast.
55. a...bloodshed, an act of bloodshed. Cp. iv. 1. 93, "a dust".
56. Exemplified by, having as a precedent or pattern. Cp. *Henry V*, i. 2. 156, "hear her but exemplified by herself".
58. graceless, unchristian, impious.
- heavy, wicked, as in *Hamlet*, iv. 1. 12 (of the murder of Polonius), "O heavy deed!"
59. If that. Cp. ii. 1. 89 *n.*
63. practice, plot, scheme.
64. From, not used elsewhere after 'forbid' in Shakespeare.
- whose obedience, obedience to whom. *Whose* is the objective genitive. Cp. l. 106 and *Henry V*, i. 2. 224, "France being ours we'll bend it to *our* awe".
71. this hand, "his own hand which is uplifted while he pronounces this vow" (Wright).
72. worship, honour.
73. religiously. See Glossary.
74. Hubert is unaware of Arthur's death till Bigot shows him the Prince's corpse at l. 103.
76. at death, at causing death.
77. Avaunt. See Glossary.
78. Must I rob the law? *i.e.* by killing a criminal myself.
84. true, just.
85. by marking of your rage. Cp. iii. 1. 19 *n.*
90. Do not prove me so, *i.e.* 'do not prove your words by making me one—as I shall be if I am provoked to kill you'.
91. Yet, up to now. Cp. *Tempest*, ii. 2. 82, "thou dost me yet but little hurt".
- whose...soe'er. For the separation cp. *Cymbeline*, iii. 5. 112, "what villainy soe'er".
94. Stand by, stand aside. Cp. *Taming of the Shrew*, i. 2. 143.
- gall, wound, hurt. Cp. *Hamlet*, iv. 7. 148, "that, if I gall him slightly, it may be death".
95. Thou wert better. The construction arises from an old impersonal one, 'thee were better' = 'it were better for thee', as in Chaucer's *Minor Poems* (ed. Skeat), "him were as good be stille". In Shakespeare the original dative has become the nominative. Cp.

Twelfth Night, ii. 2. 27, "she were better love a dream". See Jespersen's *Progress in Language* (1894), p. 225.

97. spleen. See ii. 1. 68 *n*.

98. betime. This form of the adverb occurs again in *2 Henry VI*, iii. 1. 285.

99. maul. See Glossary.

toasting-iron, a contemptuous expression for 'sword'. Cp. *Henry V*, ii. 1. 8, "I will . . . hold out my iron: it is a simple one, but what though? it will toast cheese".

106. date, prescribed or assigned time. Cp. Sonnet xviii. 4, "summer's lease hath all too short a date".

life's loss. Objective genitive. Cp. 1. 64 *n*.

108. rheum. Cp. iii. 1. 22 *n*.

109. traded, exercised, expert. Cp. *Troilus*, ii. 2. 64, "two traded pilots".

110. remorse. See Glossary.

116. Here's a good world! here's a fine state of things! Cp. iv. 2. 100.

this fair work, an ironical description of the supposed murder. Cp. *Coriolanus*, iv. 6. 88, "You have made fair work, I fear me".

117-119. The words from *Beyond* to *Hubert* appear in the Ff. as two lines, the first ending at 'mercy'. The correction was made by Pope. In *The Troublesome Raigne* (Hazlitt, p. 269), Arthur says—

"Hell, Hubert, trust me all the plagues of hell

Hangs on performance of this damned deede" (the blinding).

120. what. See iii. 3. 60 *n*.

122. deep. For this form of the adverb cp. 1. 142 and ii. 1. 345 *n*.

Prince Lucifer, the devil himself, to whom were applied the words in Isaiah, "How art thou fallen from heaven, O Lucifer, son of the morning!"

133. stifle...up. Cp. iii. 1. 121 *n*.

137. embounded, enclosed. Cp. iv. 2. 246 *n*., and see Glossary, 'bound'.

140. amazed. See Glossary.

143. From forth. Cp. iv. 2. 148 *n*.

146. scramble. See Glossary.

147. unowed, unowned. See Glossary, 'owe'.

149. dogged, fierce (cp. iv. 1. 129), but with a reference to 'dog' as well.

151. powers from home, armies abroad.

discontents. See Glossary.

152. vast, not merely 'great', but 'undefined'.

154. wrested pomp, usurped majesty.

155. centure. See Glossary.

157. I'll to the king. The infinitive of a verb of motion is often omitted after an auxiliary. Cp. v. 1. 73, "Let us . . . to arms"; v. 2. 78, "I will not back"; v. 7. 29, "It would not out"; 59, "preparing hitherward"; 100, "Thither shall it".

158. brief in hand, quickly to be undertaken. Cp. *Romeo and Juliet*, iii. 3. 174, "it were a grief, so brief to part with thee"; and *Merry Wives*, v. 1. 32, "strange things in hand, Master Brook!"

Act V.—Scene I

In the troubles which from all sides assail him, John sees that his one possible course is to make his peace with Rome, and on Ascension Day, as Peter of Pomfret had predicted, he resigns his crown into the hand of Pandulph, and receives it again as the pope's man in return for Pandulph's promise to quell the storm which he had raised. John's character in the eyes of the audience has become more ambiguous than ever, now that he has ceased to be the mouthpiece of English independence. He now learns from the Bastard that Arthur is after all dead, and the news plunges him into deeper despondency. When the Bastard urges him to march against the invader, he tells him of the dishonourable terms which he has made with Pandulph. The Bastard is indignant at the news, and we see that from this point it is he and not John who stands for the national spirit of England. John commits to him the conduct of the war.

5. go meet. See iii. 1. 340 *n*.

6. 'All your power (derived) from his holiness.'

8. counties. Schmidt and Wright take *counties* as 'shires', Steevens and Delius as 'counts, nobles'. For the former explanation it may be argued that Shakespeare has not elsewhere used the word of English nobles, though it is of frequent occurrence in plays whose scene is laid in Italy. The sense 'shires' is further supported by the reference to Kent in l. 30 below, and (as Mr. Worrall points out) by *Edward III*, i. 1. 142. 'In every shire elect a several band', which shows the important part played in military organization by the division into counties. On the other hand, it may be said that while there is no real distinction between 'our shires' and 'our people', one would expect in this passage some reference to the

revolted nobles (cp. iv. 2. 127 'my discontented peers'; l. 171 'subject enemies'; l. 268 'the angry lords'; iv. 3. 151 'discontents at home'), and the following passage from *The Troublesome Raigne* (Hazlitt, p. 290), which would seem parallel to the one before us, is quite clear—

"The multitude (a beast of many heads)
Doo with (*read* 'wish') confusion to their Soueraigne :
The Nobles blinded with ambition's fumes
Assemble powers to beat mine Empire downe
And more than this, elect a forren King".

9. quarrel with, set themselves against.

10. the love of soul, a sincere love. Cp. *Measure for Measure*, i. 1. 18, "we have with special soul elected him". Schmidt says that the soul is represented as "the seat of real, not only professed, sentiments". Were this explanation not so satisfactory, we might have conjectured here 'soul of love', which is found in *Midsummer-Night's Dream*, ii. 1. 182.

11. stranger, foreign. Cp. *Richard II*, i. 3. 143, "the stranger paths of banishment".

13. 'Can be allayed by you only.' Cp. *Two Gentlemen*, ii. 7. 22—

"But qualify the fire's extreme rage
Lest it should burn above the bounds of reason".

15. ministered. FI *ministred*.

18. Upon, immediately after and in consequence of. Cp. l. 23, ii. 1. 50, 597, v. 2. 30, and v. 7. 62.

19. convertite. See Glossary.

25. Cp. iv. 2. 150, &c.

27. give off, 'take off and give up' (Mr. Wright), or simply 'give up', which seems to be its meaning elsewhere.

35. amazement. See Glossary.

amazement hurries, &c. Cp. *Venus and Adonis*, 903, &c., "fear . . . madly hurries her she knows not whither".

48. be fire with fire. See iii. 1. 277 n.

49, 50. outface, &c., daunt the bold front of your boastful and terrible foes.

50. horror, abstract for concrete. Cp. iii. 4. 36 n.

51. behaviours. See iv. 2. 6 n.

55. become. 59. forage. See Glossary.

66. upon the footing of our land, while standing on our own land.

67. **fair-play orders**, equitable or courteous conditions. Cp. v. 2. 4.
compromise. Ff. *comprimise*.
 68. **Insinuation**, currying of favour.
 70. **cockered**. See Glossary. F I, *cockred*.
wanton. See Glossary.
 brave, defy, "with a side-reference to the meaning of the adjective 'brave',—showy, splendid" (Wright).
 71. **flesh**. See Glossary.
 72. **idly**, *i.e.* if they provoke no resistance.
 73. **Let us...to arms**. See iv. 3. 157 *n*.
liege. See Glossary.
 79. 'Our side need not be afraid of a prouder enemy than the French.'

Scene 2

The scene is the Dauphin's camp at Bury. The Dauphin and the English lords have sworn to each other oaths of fidelity, although on the English side not without division of heart. Pandulph now arrives to announce that John has made a reconciliation with Rome, and to summon the Dauphin to lay down his arms. And now it is the Dauphin's turn to repudiate the authority of Rome in matters civil. His determination to go on with the war is very acceptable to the Bastard, who now arrives, and declares John's readiness to drive out the invader by force. Again the national spirit speaks loudly by his mouth.

3. **precedent**, original draft of the document, as in *Richard III*, iii. 6. 7—

"This is the indictment . . .

Eleven hours I spent to write it over, . . .

The precedent was full as long a-doing".

4. **order**, arrangement made, conditions agreed on. Cp. l. 67 of the preceding scene.

6. **took the sacrament**, received the Eucharist (in confirmation of our oaths), and so= 'swore faith'.

7. **faiths**. See iv. 2. 6 *n*.

11. **your proceedings**, the cause in which you are engaged.

12. **a sore of time**, an evil of the age.

13. **contemn'd**, despicable. Heath, perhaps rightly, suggested 'condemn'd'.

14. **heal**. The grammatical (though not the real) subject is *such a sore*. Cp. iii. 1. 279 *n*. (at the end).

14. **inveterate**, of long standing
canker. See Glossary.

18, 19. Salisbury means that Englishmen honourably engaged in defending their country will blame him. See i. 1. 64 *n*.

21. **physic**, cure.

22. **deal**, act. Cp. l. 121.

23. **confused wrong**. Right and wrong are not now to be distinguished.

28. **bosom**. Cp. iv. 1. 3 *n*.

30. **Upon**. See v. 1. 18 *n*.

spot, stain, disgrace. Cp. v. 7. 107.

this enforced cause, this cause in which we join not of free-will but of necessity.

32. **unacquainted**, strange, foreign. Cp. iii. 4. 166.

34. **clippeth**, embraceth. Cp. 1 *Henry IV*, iii. 1. 44, "clipped in with the sea".

35. **knowledge of thyself**, the sense of identity, the recollection of thy past and the realization of thy present state. Cp. *Antony and Cleopatra*, ii. 2. 91, "poisoned hours had bound me up from mine own knowledge".

36. **grapple**. This is Pope's correction of the Ff. *cripple*. Possibly the printer's eye had caught the word *clippeth* above.

37-39. **might combine...And not to spend**. Cp. iv. 2. 239 *n*.

38. **a vein of league**. Salisbury does not mean any literal mixture of blood, but is speaking metaphorically of a league in which the two Christian nations would sink their own differences to make war on the Pagans in a new crusade.

41. **affections**, emotions.

wrestling. To alter this to 'wrestling' (even with the authority, such as it is, of F4) seems to me to be going beyond mere modernization of spelling. The form 'wrestle' survives in dialect. Cp. Bret Harte, *The Luck of Roaring Camp* (Routledge, 1887, 16mo, p. 33), "He rastled with my finger".

42. **Doth**. See Appendix IV.

43. Ff. 1, 2, 3 omit *thou*.

44. 'Between the necessity of acting as he had done and an admirable regard for the claims of his own country.' For **respect**, see iii. 4. 90 *n*.

45. **dew**, *i.e.* of tears.

46. *silverly*. A strange use of the adverb, expressing not the manner of progress, but the state of the subject. Cp. *Hamlet*, i. 2. 181—

“the funeral baked meats
Did *coldly* furnish forth the marriage-tables”;

and *Henry V*, iv. 1. 155, “if a son . . . do *sinfully* miscarry upon the sea” (*i.e.* ‘perish in a state of sin’).

51. *amaz’d*. See Glossary.

52. *had I seen*. The inversion expresses a condition = ‘If I had seen’.

53. *Figur’d*, as cloth or metal figured with a pattern. Cp. *Richard II*, iii. 3. 150, “my figur’d goblets”.

meteors. See iii. 4. 157 *n*.

59. *Full warm of blood*. Heath conjectures ‘Full of warm blood’.

64. *an angel spake*. “Lewis, seeing the legate approach as he was speaking, regards his coming as a confirmation of his words, which now seem to him to have been uttered by a kind of divine inspiration. Of course there is the inevitable play upon the word ‘angel’ which is suggested by ‘nobles’ just before [cp. ii. 1. 590, iii. 3. 8]; and it must be remembered that an angel was the fee for a lawyer’s opinion, from which perhaps ‘there spake an angel’ which occurs in the play of *Sir Thomas More*, p. 6, as a proverbial expression of approval, may have had its origin” (Wright).

78. *shall, must*.

I will not (go) back. *Back* is an adverb, as in l. 95. See iv. 3. 157 *n*.

79. *propertied*, treated as a property or chattel. Cp. *Twelfth Night*, iv. 2. 99, “they have here propertied me” (said by Malvolio of his persecutors).

80. *a secondary*, a mere agent.

83, &c. Cp. v. 1. 17, &c.

84. *chastis’d*, afflicted.

85. *matter*, material, fuel.

88. See iii. 4. 142.

to know the face of right, to recognize my right.

89. ‘Made me aware of my claim to this land.’

91. *ye*. A less usual form of the nominative than *you* in Shakespeare.

93. ‘In right of my wife, Blanch’ (John’s niece).

95. See l. 78 *n*.

96. Because that. Cp. ii. 1. 89 *n*.

97. What penny (of the cost) hath Rome borne?

99. underprop, to maintain, uphold. Cp. *Richard II*, ii. 2. 82—

“Here am I left to underprop his land
Who, weak with age, cannot support myself”.

101. to...liable. See Glossary.

104. bank'd. Probably, as Mr. Wright and Professor Herford explain it, ‘passed the banks of’, on the analogy of ‘coasted’. In *The Troublesome Raigne* the reference is to the Dauphin’s sailing up the Thames—

“And from the hollow holes of Thamesis
Eccho apace replide *Vive la Roy*”.

107. set, game (of cards). Cp. *Titus Andronicus*, v. 1. 100,
“as sure a card as ever won the set”.

113. drew. See iii. 1. 339 *n*.

head, armed force. Cp. *1 Henry IV*, iv. 4. 25, “a head of gallant warriors”.

115. outlook, to outstare, defy. Cp. *outface*, v. 1. 49.

117. trumpet. See i. 1. 27 *n*.

118. fair play, equity. Cp. v. 1. 67.

121. dealt, acted, managed. See l. 22.

122. as, according as.

scope, the latitude allowed.

123. limited, appointed.

124. wilful-opposite, obstinately hostile.

125. temporize, come to terms.

130. and (there is) reason too. Cp. *Henry V*, v. P. 34—

“How many would the peaceful city quit,
To welcome him! much more, and [there was] much more cause,
Did they this Harry!”

he should (be).

131. apish, fantastic.

132. harness'd masque, masque in armour. The Bastard treats the Dauphin as if he were not a serious enemy.

unadvised. See Glossary.

133. unhair'd, beardless, youthful. This interpretation of the FI *un-heard* (which is due to Theobald) is supported by the spelling ‘heares’ (= hairs) in the *Faery Queen*, ii. 9. § 13 (quoted by Mr. Wright). For the sense, cp. v. 1. 69 and i. 1. 68.

135. **this pigmy arms.** For *this* (given by all the Ff.) editors substitute *these*. I incline to think the expression Shakespearian, *pigmy arms* being treated as a singular. Cp. *Henry VIII*, iii. 2. 360, "this many summers"; *Romeo and Juliet*, v. 2. 25, "within this three hours". Note also ii. 1. 249, 250, "our arms . . . hath", and line 133 above. (In Chaucer's *Knight's Tale*, l. 1012, we have, 'Both in oon armes', but here 'armes' is used in the heraldic sense).

pigmy. The pygmies, according to classical legend, were a race of dwarfs who fought against cranes. The word 'pygmy' is derived from Gk. *pyx*, the fist.

137. The Bastard enlarges humorously on the scare which John had created in France. Cp. iii. 4. 1-16.

138. **take the hatch**, jump like dogs over the hatch instead of opening it. See Glossary, *hatch*. Cp. *Lear*, iii. 6. 76—

"Dogs leap the hatch and all are fled".

139. **To dive.** For *to*, cp. iv. 2. 239 *n*.

141. **pawns, pawned clothes, pledges.**

144. **your nation's crow.** Professor Herford says: "Probably the *cock* as the Gallic bird (*gallus*), derisively so called by a play on the double sense of 'crow'. But there may be an allusion to the double flight of ravens which terrified the French before the battle of Poitiers, an incident utilized in the play of *Edward III* (iv. 6. 4, 5)—

"The amazed French
Are quite distract with gazing on the crows";

and (iv. 6. 11, 12)—

"P. *Edward*. What need we fight, and sweat and keep a coil,
When railing crows outscold our adversaries".

145. **his.** Rowe's correction of *this* (Ff.). Cp. iv. 1. 63 *n*.

Englishman for *Englishman's*.

149. **aery. towers.** 150. **souse. annoyance.** See Glossary.

151. **ingrate revolts, ungrateful rebels.** Cp. v. 4. 7.

152. **Neroes.** Nero (Emperor of Rome, A.D. 54-68) was accused of every possible atrocity. In *The Troublesome Raigne* (Hazlitt, p. 306) Meloun says, "imbowell not the clyme . . . That bred you". Shakespeare's words seem based partly on these words of Meloun, partly on an explicit reference to Nero's conduct which is found in *The Troublesome Raigne* in another connexion (Hazlitt, pp. 228, 235).

154. **maids, daughters.**

155. **Amazons**, a race of warrior women, conquered, according to the classical legend, by Theseus.

157. *needl's*. As the Ff. give *needls*, probably (as Mr. Wright says) to show that the word is to be pronounced as one syllable, I see no point in printing *needles*.

159. *brave*. 162. *brabblers*. See Glossary.

164. *Strike up*, not merely 'begin beating', but 'beat loudly', according to Mr. Wright. He illustrates this use of 'up' by *Psalm* lxxxi. 3, "Blow up the trumpet in the new moon".

169. *braced*. See Glossary.

170. The Ff. give a comma after '*all*'

172. *rattle*, *berattle*.

welkin's. See Glossary.

174. *halting*, *dilatory*, taking half-measures.

177. *A bare-ribb'd death*. See ii. 1. 352 *n*.

179. *Strike up*. See l. 164 *n*.

Scene 3

A scene in the battle. John, already suffering with fever, hears from Hubert that the battle is going badly for his cause, and from a messenger that the Bastard desires him to leave the field, but that the French are falling back after hearing that their expected reinforcements have been wrecked on the Goodwin Sands. John leaves the field to make his way to Swinstead Abbey.

8. *Swinstead*. This form, found in the old play and in Stow's *Annals* (1580), is an error for Swineshead, near Spalding, Lincolnshire.

9-11. *the great supply...Are wrack'd*. *Supply*, as = 'succours, reinforcements', takes a plural verb here and in v. 5. 12. Cp. v. 6. 39, 40; v. 7. 61-63.

11. *wrack'd* (Ff.). See note on v. 2. 41.

13. *retire themselves*. See Glossary.

Scene 4

Another scene from the battlefield. The English lords on the French side, already dismayed by the stout fight made by the king's forces under the Bastard, are informed by Lord Meloun, who is wounded to death, that the Dauphin has bound himself by oath, if he wins the day, to cut off the heads of his English supporters. The lords, at this proof of French treachery, repent of their own desertion of John, and determine at once to return to their natural allegiance.

3. miscarry, come to grief, perish. Cp. *Henry V*, iv. 1. 155, "if a son that is by his father sent about merchandise, do . . . miscarry upon the sea".

5. In spite of spite, in defiance of defiance, against all odds, come what come may. Cp. 3 *Henry VI*, ii. 3. 5, "And spite of spite needs must I rest awhile".

6. sore (adv.), grievously. Cp. the German *sehr*.

7. revolts, rebels. Cp. v. 2. 151.

11. Unthread the . . . eye. For this metaphor from the threading of a needle, cp. *Lear*, ii. 1. 121, "threading dark-eyed night".

12. home, *i.e.* to your bosoms.

14. lords. As Mr. Wright says, we should probably read *lord*, taking 'the French' as referring to the Dauphin, who is the subject of the next line. Cp. *Henry V*, iv. 4. 80, "The French might have a good prey of us, if he knew of it" (where 'the French' = 'the French king').

17. moe, more. This form from Anglo-Saxon *má* is frequent in Shakespeare with plurals.

20. Dear, heart-felt. Cp. ii. 1. 157.

21. May. In modern English 'can'. In modern English a subtle distinction has grown up, by which *may* implies that the power in question is dependent on some external authority; where it is in the subject itself, *can* is used. Notice the difference, 'May I do this? Yes, if you *can*.' Elizabethan writers use *may* in both senses. Cp. Bacon (quoted by Abbott, § 307), "For what he *may* do is of two kinds, what he *may* do as *just*, and what he *may* do as possible". In the latter case we now use *can*. Cp. i. 1. 126, ii. 1. 325.

23. quantity, a very small amount. Cp. *Taming of the Shrew*, iv. 3. 112, "thou rag, thou quantity, thou remnant"; and 2 *Henry IV*, v. 1. 70, "If I were sawed into quantities, I should make four dozen of such".

24. a form of wax, a waxen figure, such as those supposed to be used by witches, who, by piercing or burning the waxen figure, produced a corresponding effect on the person whom the figure represented. Cp. D. G. Rossetti's ballad, *Sister Helen*, where a woman, by slowly melting a waxen figure before a fire, causes the simultaneous wasting of a man by fever.

25. Resolveth from his figure, melteth out of shape. *Resolve* in this sense is elsewhere transitive or reflexive in Shakespeare. Cp. *Hamlet*, i. 2. 130, "thaw and resolve itself into a dew".

his. See Glossary, '*it*'.

29. here . . . hence. Cp. iv. 2. 89.

36. breathing, life.

37, 38. *fine...fine*. A play on the two meanings of the word, 'penalty' and 'end'. Cp. the same in *Hamlet*, v. 1. 115, "Is this the fine of his fines?"

37. *rated*, appraised at its proper value. Cp. 2 *Henry IV*, i. 3. 44, "rate the cost of the erection". Perhaps the word implies the other sense = 'rebuked, blamed'. Cp. *Antony and Cleopatra*, i. 4. 34, "to be chid, as we rate boys".

41. *respect*, consideration. Cp. iii. 1. 318. Meloun in *The Troublesome Raigne* says nothing of his love for Hubert. There his two reasons for confession are (1) to free his conscience, (2) as here, "For that my Grandsire was an Englishman" (Hazlitt, p. 306).

44. *In lieu whereof*, in return for which. This is the only meaning of the phrase in Shakespeare. Cp. *Two Gentlemen*, ii. 7. 188—

"All that is mine I leave at thy dispose, . . .
Only, in lieu thereof, dispatch me hence".

45. *From forth*. Cp. iv. 2. 148.

rumour, confused noise. Cp. *Julius Caesar*, ii. 4. 18, "I heard a bustling rumour, like a fray".

47. *part*, undergo the parting of.

this body and my soul. Already Meloun looks on his body as something apart from him.

49. *beshrew*. See Glossary.

50. *But, if...not*. Often after an imprecation. Cp. ii. 1. 41-43 *n.*, and Glossary, '*beshrew*'.
the favour and the form, the face and outward aspect

(properly of persons). Cp. Sonnet cxxv, "dwellers on form and favour".

52. *untread*, retrace, tread back. So *Venus and Adonis*, 908, "she treads the path that she untreads again".

53. *bated*, abated. So *Merchant of Venice*, iv. 1. 72, "Bid the main flood bate his usual height".

retired. See Glossary.

54. *Leaving*, giving up, ceasing from.

rankness, insolence as of a swollen river.

55. *o'erlook'd*. Cp. iii. 1. 23.

58. *to bear thee*, in the way of bearing thee. The indefinite use of the infinitive. Cp. *Merchant of Venice*, iv. 1. 431, "I will not shame myself to give you this" ('by giving you this'); and *Edward III*, iv. 4. 2, "to die (*i.e.* in dying), we pay sour earnest for a sweeter life". Dr. Herford remarks (on *Richard II*, i. 3. 244),

"*To* with the infinitive often in Early English introduces a clause describing the circumstances *in* (or *by*) which something happens".

60. Right in thine eye, even in. . . . Cp. 2 *Henry VI*, iii. 2. 40, "came he *right now*". I see no necessity for considering *right* corrupt.

61. 'Happy our new journey which aims at recovering the old right conduct which we before abandoned.'

Scene 5

Lewis, while congratulating himself on his victory, is informed that the English lords, owing to the dying representation of Meloun, have deserted his cause, and that his reinforcements have been lost on the Goodwin Sands.

1. methought. An old impersonal, 'to me it seemed', from Old English *ðyncan*, to seem, not *ðencan*, to think.

2. welkin. See Glossary.

3. English, Englishmen. Cp. *Richard II*, iv. 1. 137, "The blood of English shall manure the ground".

measure, traverse. Cp. *Two Gentlemen*, ii. 7. 10, "To measure kingdoms with his feeble steps".

4. faint. retire. See Glossary.

bravely, showily, gloriously.

5. shot. Cp. i. 1. 6 *n*.

7. wound. FI, *woon'd*.

tottering. See Glossary.

clearly, 'stainlessly' (Schmidt), 'completely' (Mr. Wright, who compares iii. 4. 122). Might it mean 'clear of the foe, undisturbed'? Cp. *Macbeth*, v. 3. 61, "Were I from Dunsinane away and clear". The adverb would then be one of 'state'. Cp. v. 2. 46 *n*.

11. are...fall'n off, have deserted, been faithless. Cp. *Timon*, v. 1. 62, "your friends fall'n off Whose thankless natures", &c.

13. Are. Cp. v. 3. 9 *n*.

cast away, wrecked. Cp. *Merchant of Venice*, iii. 1. 105, "Antonio . . . hath an argosy cast away, coming from Tunis".

14. shrewd. See Glossary.

18. stumbling. The epithet transferred from the effect to the cause.

20. keep good quarter, "carefully guard the posts assigned to you" (Mr. Wright). Cp. 1 *Henry VI*, ii. 1. 63—

"Had all your quarters been as safely kept . . .
We had not been thus shamefully surprised".

22. 'To put to the test to-morrow's happy attempt.'

Scene 6

The Bastard, encountering Hubert at dead of night, learns from him that King John has been poisoned by one of the monks at Swinstead, but that Prince Henry and the repentant lords are with him. The Bastard, in return, announces that he has lost half his forces in the Wash.

2. Of the part, of the side.

3-6. These in the Ff. are arranged as six lines, ending *go? . . . thee? . . . affairs . . . mine . . . think . . . thought*. Corrected by Capell.

4, 5. demand Of. Cp. *Cymbeline*, iii. 6. 92, "We'll mannerly demand thee of thy story".

6. perfect, correct, as in 2 *Henry IV*, iii. 1. 88, "a perfect guess".

10. befriend me so much, be so kind.

11. one way, on one side.

12. Hubert rebukes his own lax memory which has played him false.

endless, infinite, as dark as dark can be. Theobald suggested 'eyeless', which many editors have adopted.

15. 'Should go unrecognized.' *Scape* stands to *escape*, as *state* to *estate*, *spy* to *espy*, &c. It is needless to print the word '*scape*'.

16. sans, without. Not uncommon in Shakespeare.

18. Brief, briefly (adv.). Cp. *As You Like It*, iv. 3. 151, "brief, I recovered him".

22. swoond, Ff. 1, 2, 3; *swoon*, F 4. See Glossary.

24. broke out, rushed out.

26. arm you to, prepare yourself to meet. Cp. v. 7. 88, and *Hamlet*, iii. 3. 24, "arm you to this speedy voyage". For *you*, cp. ii. 1. 156 n.

the sudden time, the emergency.

27. at leisure, after some delay. Cp. *Taming of the Shrew* iii. 2. 11, "Who wooed in haste and means to wed at leisure".

28. taste to him. In *The Troublesome Raigne* (Hazlitt, p. 314), John says to the monk: "Begin monke, and report hereafter thou wast taster to a king". 'An allusion to the *royal taster*, whose office it was to taste and declare the goodness of the wine and dishes.' (Dyce). Cp. *Two Noble Kinsmen*, v. 4. 21, "Come, who begins?" — "Even he that led you to this banquet shall Taste to you all".

29. resolved, resolute, determined. Cp. *Richard III*, i. 3. 340, "my hardy, stout, resolved mates".

32. Who. Usual in Shakespeare as in modern English as the accusative of the interrogative. In Shakespeare it is even not unfrequent as the accusative of the relative. Cp. *Macbeth*, iii. 1. 121, "who I myself struck down".

38. tempt us not, do not put us to the test of bearing . . .

39, 40. half my power...are. Power, as = 'men', here takes a plural verb. Cp. v. 3. 9 n.

39. power, force.

44. doubt, fear. Cp. iv. 1. 19.

or ere. Cp. iv. 3. 20 n.

Scene 7

King John, in his last agonies, is brought out into the orchard of Swinstead Abbey. The Bastard, arriving in hot haste, finds him there, and has barely time to tell of the loss of his troops in the Wash when it is seen that the king is dead. The Bastard is still eager to take energetic measures against the Dauphin, but Salisbury announces that the Dauphin is transporting his troops back to France, after entrusting to Cardinal Pandulph the arranging of a peace. Prince Henry is acknowledged as king, and the Bastard points the moral of the recent divisions of the land in those lines which have become the most famous of all in the play—

"Now these her princes are come home again,
Come the three corners of the world in arms
And we shall shock them. Nought shall make us rue
If England to itself do rest but true."

2. corruptibly. Probably, as Mr. Wright says, "so as to cause corruption". For the *active* use of adjectives in *-ble*, cp. *2 Henry IV*, ii. 3. 38—

"Where nothing but the sound of Hotspur's name
Did seem defensible"

[*i.e.* capable of making defence]. The expression is then of the same form as 'He was mortally wounded', *i.e.* 'wounded with a mortal wound'.

2. pure, clear, untroubled (as it was *naturally*). Cp. *Timon*, iv. 3. 195, "ungrateful man with liquorish draughts...greases his pure (*i.e.* naturally clear) mind" (Schmidt).

5. mortality, human life. Cp. iv. 2. 82.

6. yet, still.

8. It. The subject is changed. One would expect *he*.

11. rage, rave in delirium.

13, 14. If evil continues long at the worst, it ceases to be felt.

13. extremes, extremities.

16. invisible, unperceived (referring to Death).

17. mind. Rowe's correction of *winde*, *wind* (Ff.).

19. throng and press, thronging and pressing.

hold, stronghold.

20. Confound themselves, lose their own distinctive character. Cp. *Comedy of Errors*, i. 2. 38, "like a drop of water that . . . falling there (*i.e.* 'in the ocean'), . . . confounds himself".

21. cygnet. Rowe's correction of *symet* (Ff.), which was probably a printer's error either for *signet* or for *syniet* where the *ni* represented Fr. *gn* as in *onion*, *minion*, &c. In the two other places where the word is found in Shakespeare, the old editions have *signets* (*1 Henry VI*, v. 3. 56) and *cignets* (*Troilus*, i. 1. 58).

swan. A reference to the belief that the swan sang before its death, though at no other time. Cp. *Othello*, v. 2. 247, "I will play the swan And die in music"; and Tennyson's poem *The Dying Swan*.

24. lasting. Cp. iii. 4. 27 *n*.

26. form. See iii. 1. 253 *n*.

indigest. 28. marry. See Glossary.

29. It would not out. See iv. 3. 157 *n*.

31. crumble up. See iii. 1. 121 *n*.

34, 35. fares...ill fare. Mr. Worrall points out a similar play on the word *fare* in *Edward III*, iv. 6. 53, 54—

"1st Esq. How fares my lord?

Audley. Even as a man may do,

That dines at such a bloody feast as this."

Cf. also *Hamlet*, iii. 2. 97, 98—

"King. How fares our cousin Hamlet?

Ham. Excellent, i' faith; of the chameleon's dish; I eat the air."

35. forsook. See iii. 1. 4 *n*.

37. maw. See Glossary.

42. strait, niggardly. The word 'narrow' is popularly used in the same sense.

44. virtue, healing power. Cp. *St. Luke*, viii. 46.
48. unreprieveable condemned, condemned without hope of reprieve.
49. scalded, scorched, burnt.
50. spleen, heat, eagerness. Cp. ii. i. 448.
51. to set mine eye, to close it before it is fixed in death.
53. shrouds, sail-ropes.
55. one...string to stay it by, 'like the stays which strengthen the mast' (Wright).
58. module. See Glossary.
- confounded, ruined. Cp. iv. 2. 29.
59. preparing hitherward. See iv. 3. 157 *n*.
60. heaven He knows. The insertion of the pronoun after the substantival subject is not uncommon, especially in popular speech. Cp. *Comedy of Errors*, v. i. 229, "which, God he knows, I saw not".
62. upon advantage. Cp. ii. i. 597 *n*.
63. Were. Cp. v. 3. 9 *n*.
- unwarily, unexpectedly.
65. dead news, news of death. Cp. iv. i. 52 *n*.
66. but now a king, now thus. Byron perhaps imitates this in his reference to the death of the Princess Charlotte, *Childe Harold*, iv. clxxii, "But now a bride and mother—and now *there!*"
68. surety, certainty, guarantee.
73. still, ever. Cp. ii. i. 27.
74. Addressed to the lately rebellious lords.
75. powers, forces.
- mended faiths, restored loyalty. For *faiths*, cp. iv. 2. 6 *n*.
85. respect, consideration (of what becomes us). Cp. *Merchant of Venice*, ii. 2. 200, "put on a sober habit, talk with respect".
86. presently, instantaneously. See ii. i. 538 *n*.
88. sinewed. The word is formed by the addition of the suffix *-ed* to the substantive 'sinew'. Cp. iii. 3. 52 *n*. As the Ff. have *sinew'd*, Collier proposed to read, 'to our own defence'.
- to. Cp. v. 6. 26 *n*.
89. it is. Pope's correction of Ff. 'tis.
90. carriages, either in the modern sense 'vehicles', or 'loads of (baggage)'. For the latter sense cp. *Merry Wives*, ii. 2. 179,

"easing me of the carriage"; and *Acts of the Apostles*, xxi. 15 (A. V.). "we took up our carriages".

91, 92. put...To, submit to. Cp. *Richard II*, i. 2. 6, "Put we our quarrel to the will of heaven".

91. quarrel, cause for which one fights. Cp. *Lear*, v. 3. 56—

"the best quarrels, in the heat, are cursed
By those that feel their sharpness".

93, 94. With whom...myself and other lords...will post. A confused statement='to whom we will post and with whom we will confer'.

100. Thither shall it. See iv. 3. 157 n.

104. bequeath, bestow. Cp. i. 1. 149.

107. spot. Cp. v. 2. 30 n.

108. Some editors follow Rowe in inserting *you* after 'give'.

110, 111. 'Let us not pay more than necessary sorrow to the present occasion, since it has made us pay in advance.'

114-118. it...her...itself. See ii. 1. 95 n.

115. princes, lords, as in l. 97 above.

117. shock, meet and repel. In *The Troublesome Raigne* (Hazlitt, p. 305), the Bastard had said, "my troupes are prest ['ready, eager?'] to answere Lewes with a lustie shocke".

APPENDIX I

A.—CHRONICLE OF THE REIGN OF KING JOHN

(From Acland and Ransome's *Handbook in Outline of the Political History of England*, 2nd ed., 1882.)

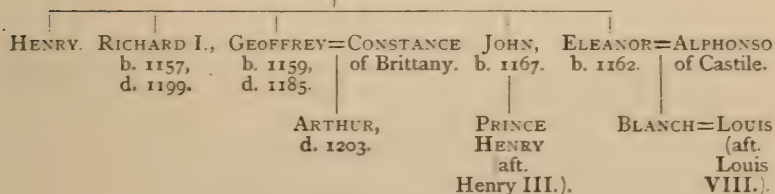
JOHN 1199-1216. Born 1167

- 1199 John is acknowledged in Normandy, and receives the surrender of Anjou and Maine, while Eleanor secures for him Poitou and Guienne.
Arthur, son of Geoffrey and Constance, takes refuge at the court of Philip.
John elected King of England.
- 1200 Philip makes peace with John and acknowledges him king.
- 1202 Philip summons John for oppressing the barons of Poitou. John refuses to appear, and Philip and Arthur attack his dominions.
- 1203 Arthur, having been captured by John at Mirabel, disappears. Philip summons John to answer for Arthur's death, and in default of John's appearance, attacks Normandy.
- 1204 Queen Eleanor dies.
Philip takes Normandy, Maine, Anjou, and Touraine.
- 1205 Appeal to Rome in regard to the election of an Archbishop of Canterbury.
- 1206 Innocent III. causes the monks of Canterbury at Rome to elect Stephen Langton.
- 1208 John refusing to receive him, England is placed under an Interdict.
- 1209 John is excommunicated by Innocent, and in revenge seizes the property of the bishops.
- 1211 Innocent threatens to depose John, and to employ Philip to do the work.
- 1213 John is reconciled to the Church, receives Langton, and does homage for his kingdom to the Pope.
English victory over the French fleet at Damme. John proposes to invade France, but the barons refuse to follow him because he is excommunicated.

- 1214 The battle of Bouvines, in which Otto the Emperor, the Count of Flanders, and the Earl of Salisbury, John's half-brother, are defeated by Philip of France. John, being in Poitou and hearing of the battle, makes peace and returns to England.
- 1215 The barons collect an army, and are received in London.
 June 15. John is forced to sign Magna Charta at Runnymede.
 Pandulf, the papal legate, excommunicates the chief leaders of the barons.
 The barons offer the crown to Louis, son of Philip of France.
- 1216 John marches as far as Berwick, and subdues the northern barons.
 May 21. Louis himself lands in England, and captures Winchester. Almost all the barons desert John. The King of Scots comes to Dover to do homage to Louis. John marches north to cut off his retreat, and dies at Newark, October 19.

B.—THE FAMILY OF HENRY II

HENRY II.=ELEANOR of Aquitaine.



APPENDIX II

SHAKESPEARE'S USAGE IN BLANK VERSE
AND RHYME¹(Illustrated by *King John*)

I. BLANK VERSE

Blank verse, that is, verse without rhyme or alliteration, did not come into use till the sixteenth century. It then denoted a series of unrhymed lines, each consisting of ten syllables, of which the second,

¹ It is one of the indications of the early date of *King John* that it contains *no* prose.

fourth, sixth, eighth, and tenth were stressed. The end of each line coincided with a pause in the sense. Such lines are found even in Shakespeare—e.g.:

As due' | to love' | as thoughts' | and dreams' | and sighs' |
Midsummer-Night's Dream, i. 1. 155).
 Divide' | your hap' | py Eng' | land in' | to four'
Henry V, i. 2. 214).

They may be broken up as above into five feet, each foot consisting of an unstressed syllable, followed by one bearing a stress.

In the earlier Elizabethan plays, such as *Gorboduc* (1563), lines of this strict type occur in masses.¹ But the effect was felt to be so monotonous that several licenses were resorted to in order to obtain variety, and the student will find that Shakespeare's lines are seldom of the strictly regular form.

It is necessary, then, to observe (A) the more ordinary methods by which variety was given to blank verse, viz.: (1) weak stresses, (2) stress-inversion, (3) internal pauses and enjambement, (4) extra syllables, (5) omission of syllables; and (B) the less usual variations, viz.: (1) extra stresses, (2) omission of stresses.

A. NORMAL VARIATIONS OF BLANK VERSE

§ 1. Weak stresses.

One method of obtaining variety of effect was to substitute for a strongly stressed syllable one capable of bearing only a very slight stress. We may indicate such a weak stress by the grave accent ('). In the line—

In my' | behav' | iour to' | the maj' | esty' (i. 1. 3),

the weak stress upon *to*, in a position where a strong stress might be expected, serves to prevent monotony. Such a line is often read by bad readers with a strong stress upon the *to*. They have not learnt to appreciate the delicate effects of English blank verse. Other examples of weak stress are i. 1. 26, 27, 37 (òf), i. 1. 42 (in), i. 1. 15, 48 (and), i. 1. 53 (bỳ), i. 1. 65 (with). If weak stresses were introduced too freely, the rhythm of the line would be lost. Accordingly we find that weak stresses rarely occur in two consecutive feet; nor are there ever more than *two* weak stresses in the five-stressed line.

§ 2. Stress-inversion.

Another variation is brought about by the stress in one or two of the feet being thrown on the first instead of on the second syllable. This is the case in the 1st foot of line 6 of our play.

Sil'ence | good mo' | ther: hear' | the em' | bassy'

¹ Of the blank verse of *Gorboduc* Mr. Swinburne (*Study of Shakespeare*) says: "Blank it certainly is, but verse it assuredly is not. There can be no verse where there is no modulation, no rhythm where there is no music."

Such an inversion commonly occurs after a pause. Hence it is found most often in the 1st foot of a line, and next often in the 3rd or 4th foot, sense-pauses commonly occurring in those places. In the 2nd foot the inversion is unusual,¹ in the 5th it is very rare, and generally serves the purpose of strong emphasis.

Examples for 3rd, 4th, and 2nd feet—

3rd	And so' am I' wheth'er I smack' or no' (i. 1. 209).
4th	To treat' of high' affairs' touch'ing that time' (i. 1. 101).
2nd	By th' which marriage the line' of Charles' the great' <i>Henry V</i> , i. 2. 84.

Two inversions may occur in the same line—

1st and 3rd feet	Lie' at the proud' foot' of a con' queror' v. 7. 113.
1st and 4th	Li'ons more con fidènt, moun'tains and rocks' iii. 1. 452).

But we rarely find *two* inversions in succession, and never *three*.

§ 3. Internal Pauses and Enjambement.

It has been said that in the earliest form of blank verse the end of a line generally coincided with a pause in the sense.

Fresh effects were produced (1) by making sense-pauses occur at various points within the line, (2) by dispensing with a sense-pause at the end, so that the last words of a line are in close logical connexion with the first words of the next. This feature is called *enjambement* (= 'overstepping'), and is more and more common in Shakespeare's later plays.

Take these lines from *Cymbeline* (1609), iii. 2. 45, &c.—

"Did you but know the city's usuries
And felt them knowingly; the art o' the court,
As hard to leave as keep; whose top to climb
Is certain falling, or so slippery that
The fear's as bad as falling; the toil o' the war,
A pain that only seems to seek out danger
I' the name of fame and honour", &c.

The sense-pauses are independent of the end-pauses of the verse, and we gain a great variety of effect.

We have the most marked cases of *enjambement* where a line ends (1) with a conjunction, an auxiliary verb, a personal or relative pronoun, or other particle, (2) with a preposition governing a case in the line following. The first class, called 'light-endings', is only frequent, the second, 'weak-endings', only occurs at all, in Shakespeare's later plays. The following is an example of *enjambement*, but not strictly of a 'light-ending', as 'before' is not a monosyllable:

King John did fly an hour or two before
The stumbling night did part our weary powers (v. 5. 17).

¹ König has reckoned that there are 34 cases of stress-inversion in Shakespeare in the 2nd foot, against about 500 in the 3rd, 400 in the 4th, and 3000 in the 1st.

More ordinary cases of *enjambement* are the following:—

(1) Where the end-pause of the line comes between subject and predicate.

for thy word
Is but the vain breath of a common man (iii. 1. 7).
the king
Yet speaks and peradventure may recover (v. 6. 30).

(2) Between predicate and completion (verb and object, infin. and object, auxil. and infin.).

Brother of England, how may we content
This widow lady? (ii. 1. 547).
when he sees
Ourselves well sinewed to our defence (v. 7. 87).
Give grandam kingdom and it grandam will
Give it a plum (ii. 1. 161).
that you might
The better arm you (v. 6. 25).

(3) Clauses and sentences beginning with *than*, *as*, *so*, or *prepositions* regularly begin a line, however close their connexion with the preceding words may be.

§ 4. Extra Syllables.

A further variation on the normal type of blank verse is secured by the introduction of extra syllables—(1) at the end of the line (*i.e.* before the verse-pause); (2) at the beginning of the line (*i.e.* after the verse-pause); (3) before or after the pause within the verse (or *cæsura*) or a break in the dialogue; (4) in other places. This last only became frequent in the later plays.

(1) The addition of an unstressed syllable at the end of the line ("double-ending") is the most frequent of all deviations from the original type of blank verse: *e.g.*

That' is | well known' | and as' | I think' | one fa'th | er (i. 1. 60).

Occasionally *two* extra syllables are added.

Often, however, where there appear to be two extra syllables, one was slurred in pronunciation:

That smooth-' | faced gén | tleman' | tickling | commod' | ity (ii. 1. 573).
Are' not | you grieved' | that Ar' | thur is' | his pris' | oner? (iii. 4. 123).
Besides' | I met' | Lord Big' | ot and' | Lord Sal'is | bury (iv. 2. 162).

The last words were pronounced *commod'ty*, *pris'ner*, *Sal'sb'ry*. See Appendix III. A. § 1. iii. (b).

(2.) At the beginning of the line.

I should be' | as mer | ry, as | the day | is long (iv. 1. 18).
Thou wert bet' | ter gall | the dev | il, Faul | conbridge (v. 3. 95).

Perhaps *I should*, *thou wert*, were practically run into one syllable.

Cp. *I'se* = *I shall*, *Lear*, iv. 6. 246; *thou's*, *Romeo and Juliet*, i. 3. 9. For the extra syllable in the 4th four, see (4) below.

In ii. 1. 14 *shadowing* = *shad'wing* (Appendix III. A. § 6), and in iii. 1. 56, *she* is chided before *adulterates* (Appendix III. A. § 5).

(3.) An extra unstressed syllable is often found before a pause within the verse:

Some gen' | tle ord'er | and then' | we shall' | be bléss' iii. 1. 251.
Will not' | offend' thee | O héaven | I thank' | you, Hub' | ert iv. 1. 132).
To your' | direc'tion | Húbert | what news' | with yóu? (iv. 2. 68).
Your no' | ble mo'ther | and as' | I hear' | my lord' | (iv. 2. 121).
Form such' | ano'ther | This' is | the ve' | ry top' | (iv. 3. 45).
Of brag' | ging hor'ror | so' shall | infer' | ior eyes' (v. 1. 50).
That might' | relieve' you | The salt' | in them' | is hot' v. 7. 45).

So where the pause is after the third foot:

Control' | ment for' | control'ment | So an' | swer John' | i. 1. 20).
Anon' | becómes | a moun'tain | O no' | ble Daup' | in iii. 4. 177'.
I would' | not have' | believed him | No' tongue | but Hub' | ert's iv. 1. 70).
O save' | me Hub' | ert save' me! | My eyes' | are out' (iv. 1. 73).

(4.) An extra syllable is sometimes found in other places:

Offend' | ing char(i) | ty: if' | but a doz' | en French' (iii. 4. 173').
Is' there | no ré'mé | dy? None' | but to lose' | your eyes' (iv. 1. 91').
Old Time | the clock' | setter, that' | bald sex' | ton Time (iii. 1. 324').
Thy hand' | hath mur' | der'd him: | I had a might' | y cause (iv. 2. 205').
If that' | be true' | I shall see' | my boy' | again' (iii. 4. 78).

(Possibly *I shall* were pronounced *I'se* as in *Lear*, iv. 6. 246.)

For thou' | wast got' | i' the way' | of hon' | esty' (i. 1. 181).

(Here *the* may have been *th'*. Cp. Appendix III. A. § 1. (ii).)

Much work' | for tears' | in man' | y an Eng' | lish moth' | er ii. 1. 303'.
There is' | not yet' | so ug' | ly a fiend' | of hell' | (iv. 3. 123).

(The *-y* of *many*, *ugly*, became practically a consonant before the following vowel. Appendix III. A. § 5.)

The line *A voluntary zeal and an unurg'd faith* (v. 2. 10) is probably not to be scanned—

A vol' | unta' | ry zeal' | and an un' | urg'd faith' |

but

A vol'n | t'ry zeal' | and an' | unurg' | ed faith' |

(although the Ff. have *unurg'a*).

In ii. 1. 375, *theatre*, and ii. 1. 490, *liable*, are pronounced with the *a* practically suppressed. In ii. 1. 376: *industrious*, the *i* becomes a consonant *y* before the vowel. (Appendix III. A. § 6.)

§ 5. Omission of Syllables.

Sometimes an unstressed syllable is omitted from the verse. This happens especially after a pause, chiefly in the 1st, 3rd, and 4th feet. But it hardly became a regular type.

(1st foot):

Fare' | well gen' | tle cous' | in—Coz' | farewell' | (iii. 3. 17),

(*Farewell* is accented on either syllable in Shakespeare.)

(3rd foot):

Make deeds' | ill done' || —Hadst' | not thou' | been by' | (iv. 2. 220),

You were' | disguised || —Peáce | no more' | Adieu' | (iv. 1. 127).

(Possibly *disguis'* | *ed*.) In the first and third example a new speaker begins after the pause.

In line i. 1. 161 where the Ff. have—

“Kneel thou down Philip, but rise more great”,

we should probably for *rise* read *arise*.

Omission of syllables (like all other irregularities) is most common after a change of speakers (the most marked of all dramatic pauses).

B. LESS USUAL VARIATIONS OF BLANK VERSE.

These consist either in (1) *Extra stresses* producing lines of six or seven instead of the normal five feet. (2) *Omission of stresses*, producing lines of four feet or less.

§ 1. Extra stresses.

One of the commonest mistakes of young students in regard to Shakespeare's prosody is to take lines as Alexandrines or six-stressed lines which are not so. The mistake arises from ignoring Shakespeare's habit of slurring certain syllables.

The following lines might be taken as bearing six stresses.

Offend' | ing char' | ity': | if but' | a doz' | en French' | (iii. 4. 173).

Thy' hand | hath murd' | er'd him': | I' had | a migh' | ty cause | (iv. 2. 205).

But see A. § 4 (4) above.

However, after all deductions there remain in Shakespeare a certain number of six-stressed lines. They commonly have a decided pause after the third foot. Rarely the pause is after the fourth, or there is no pause. The following are perhaps best read as six-stressed lines:

My bles' | sing go' | with thee ' | For Eng' | land cous' | in go' | (iii. 3. 71).

(The above line is divided between two speakers.)

Of this' | oppress' | ed boy': | this' is | thy eld'st | son's son' | (ii. 1. 177).

(It may be read, however, with the *-ed* of *oppressed* elided and with *this is* run together.)

Will sérvé | to strang' | le thée : | a rush' | will be' | a beam' | iv. 3. 129.

(Otherwise *strangle* must be read *strangl'* (cp. *needl'*, v. 2. 157) and *thee* considered an extra syllable.)

And com' | fort me' | with cold.' | I do' | not ask' | you much' | v. 7. 41.

§ 2. Omission of Stresses.

Occasionally one of the five stresses is omitted, likewise in consequence of a strong pause.

Remém | ber— | —mád | am, fare' | you well' (iii. 3. 69).

Short lines.—We do, however, undoubtedly find in all Shakespeare's plays among the normal five-stress lines short or fragmentary verses of from one to four feet. Those of one foot are often rather to be regarded as extra-metrical, those of four feet are very rare. Except in the later plays these short verses are habitually marked off from the normal verses in which they occur by decided *pauses* or breaks in the sense.

Two classes of short line may be distinguished which we may call the *exclamatory* and the *interrupted* respectively. In the first the brevity of the verse marks the interjectional character of what it expresses, in the second it marks some interruption in the current of speech, whether due to the intervention of some other person or to something in the mind of the speaker himself.

(1) *Exclamatory.*

(a) *Matter-of-fact remarks, orders, questions-of-fact, &c.* (detached from the ordinary verse as more prosaic, just as formal documents, letters, &c., are commonly in *prose*): as—

Let them approach (i. 1. 47).

What art thou? (i. 1. 55).

What is thy name? (i. 1. 157).

Hubert, keep this boy. Philip make up (iii. 2. 5).

Come forth (iv. 1. 71).

Do as I bid you do (iv. 1. 72).

Whither does thou go? (v. 6. 3).

(b) *Exclamations* (detached from the ordinary verse to give them greater force and weight): as—

Bastards and else (ii. 1. 276).

Some bastards too (ii. 1. 279).

A plague upon her! (ii. 1. 290).

(Though these words do not stand alone, they do not fully complete the half-line preceding.)

My mother dead! (iv. 2. 181).

Ha! I'll tell thee what (iv. 3. 120).

(c) *Addresses or appeals.*

(2) *Interrupted.*

(a) *Interruption by another speaker.*

My lord! (iv. 2. 230).

(Or this may be not the beginning of an interrupted speech, but an indignant exclamation, and so come under (1) b above.)

Sometimes in a dialogue where there is no real interruption of thought one speaker ends his speech with a short verse, and the next speaker, instead of completing the verse, begins a new one. This is especially the case where a difference of rank or standpoint between the two speakers is to be suggested.

Cp. ii. 1. 411 (John and Austria).

In iii. 1. 312 Constance and Blanch are both addressing the Dauphin. It is therefore natural for Blanch to ignore Constance's last words and begin a new line.

(b) *Self-interruption.*

A half-line in the middle of a speech may mark the introduction of a new train of thought.

II. RHYME¹

§ 1. *To force attention.*

(a) *At the end of a scene.*

Most of the scenes in *King John* are closed with a rhyming couplet (iv. 1 is closed with two couplets) in accordance with the custom which Shakespeare retained to the end in spite of his gradual abandonment of rhyme for other purposes.

(b) *At the end of a speech.*

About twenty-one speeches in the play, other than those which end scenes, are closed with a rhyming couplet.

Both in (a) and (b) the effect of the rhyme is to strike the attention of the listener. Sometimes at the end of a scene its use is hardly more than mechanical—it announces the end and nothing more. Often, however, the last words of a scene or a speech contain the gist of the whole, put, as it were, in an epigram, and the rhyme ensures that their purport is not missed. Notice the effect of Arthur's couplets before his fatal leap and after (iv. 3. 7-10). So Prince Henry sums up in a couplet the feeling produced in him by his father's death (v. 7. 68, 69).

(c) *In dialogue.*

Frequently in this play, when one speaker follows another, the first line uttered by the new speaker rhymes with the line uttered by the preceding one. In this way point is given to the dialogue, and the attention of the audience directed to the different points of view

¹ On rhyming couplets in *King John*, see J. Henser (*Shakespeare Jahrbuch*, XXVIII, p. 223).

of the two characters. So the Bastard caps Queen Elinor (i. 1. 169) and Austria (ii. 1. 135); Elinor caps Constance (iii. 1. 322); Blanch, the Bastard (iii. 1. 326); Blanch, Lewis with great effect (iii. 1. 338); John, Philip (iii. 1. 347); Peter of Pomfret, John (iv. 2. 154); and the Bastard, Lewis (v. 2. 180).

In the second and third cases, we have only a *half-rhyme*.

§ 2. *Lyric or emotional use.*

The lyrical passage in which the Citizen of Angiers (ii. 1. 423, &c.) proposes the marriage of Lewis and Blanch depends chiefly for its effect on parallelism of structure with a kind of refrain. The Citizen drops into actual rhyme, however, at l. 436. Arthur's rhyme at iv. 1. 55 is perhaps somewhat accidental.

§ 3. *Popular or proverbial use.*

The Bastard in his jocular mood (but not in his heroic mood) is much given to rhyme. In fact, rhyme may be considered as characteristic of him in his rôle of jester, as mock-heroic verse is of Pistol in *Henry V.* See i. 1. 142-143, 152-153, 163-164, 203-204, ii. 1. 413-414, besides the numerous cases in which his speeches end with a rhyme. In i. 1. 170, &c., he gives a string of proverbs in the form of a stanza closed by a couplet. He uses the same form for his satire on Lewis (ii. 1. 504, &c.). John's rhyme (i. 1. 177) is of the same jocular character as the Bastard's.

APPENDIX III

PRONUNCIATION OF WORDS IN SHAKESPEARE SO FAR AS IT AFFECTS THE VERSE

(Illustrated by *King John*.)

We have already dealt with the different forms of verse found in our play. Before, however, the young student is able to scan Shakespeare's lines correctly, he must be acquainted with Shakespeare's pronunciation of words, *so far as this affects the part they can play in his verse.*

For example, it is not necessary, in order to scan Shakespeare's lines, to know how Shakespeare pronounced *town* or *but*, because, whatever was the vowel-sound, provided that in *town* it was long and in *but* short, it would not affect the part that those words could play in a line of verse.

But it is necessary to know if Shakespeare pronounced *action*, *power*, as one syllable or two, if he contracted *that is* into *that's*, if he said *por'tent* or *portent*, &c. &c., because, if we are not

acquainted with his practice in such cases, we shall be sure to scan his lines wrongly. We shall scan according to our pronunciation, and not according to his.

We may divide our inquiry under two heads:—

A. Variations of pronunciation as regards the number of syllables in words.

B. Variations of pronunciation as regards the accents of words.

A. VARIATIONS OF PRONUNCIATION AS REGARDS THE NUMBER OF SYLLABLES IN WORDS

In Elizabethan speech there was greater variety in pronunciation than is the case at present. Syllables now slurred only in dialect were suppressed in rapid talk by choice speakers, and others, now always contracted into one (*e.g.* the termination *-tion*), were then sometimes treated as two. Shakespeare often, therefore, had before him the choice of one out of two available pronunciations, and we shall find that many words are treated by him now in one way and now in another, as is convenient at the moment.

If we ask how it can come about that at one time there should be two slightly different pronunciations of the same word, we shall generally find that one of the two is the older pronunciation of the word, and the other has arisen out of it in rapid speech. So *capital* in rapid speech may become *cap'tal*, &c. &c.; and the two forms of the word may for a long time exist side by side and both be intelligible. Perhaps in the end one may prevail exclusively and the other be considered either old-fashioned or vulgar.

Accordingly, a *variation* in pronunciation generally means a *change* in pronunciation; and we shall best classify variations of syllables by taking in order the various circumstances under which the number of syllables in a word is increased or diminished.

A change in the number of syllables in a word may come about in different ways. Sometimes an entire syllable is dropped or inserted; more often two syllables are run into one, or a single one broken up into two. The syllable thus gained or lost is always without accent.

For purposes of clearness I shall take in order:

1. Loss of an unaccented vowel before a consonant in any situation.
2. Loss of an unaccented vowel before *l, m, n, r* + a vowel.
3. Loss of an unaccented vowel before *l, m, n, r* final.
4. Intrusion of a new unaccented vowel through *r*.
5. Loss of a final unaccented vowel before the initial vowel of the next word.
6. Slurring or consonantization of an unaccented vowel before a vowel in the same word.
7. Development of vowel *i* from consonant *i* (*y*) = Fr. *l mouillé*.
8. Loss of an unaccented vowel following an accented vowel.
9. Contraction of two vowels into one on the loss of an intervening consonant.
10. Loss of a final consonant, causing syllabic lightening.

§ 1. Loss of an unaccented vowel before a consonant.

(i) *At the beginning of a word.* For example, 'gainst=*against* (ii. I. 212).

Sometimes even a prefix beginning with a consonant is thus lost, as 'fore=*before* (v. I. 7).

In monosyllables the loss of the initial vowel is very common, and we must often assume it when not indicated.

In the verb *to be*, *we're*=*we are* (iv. 2. 37); *there's*=*there is* (i. I. 232); *that's* (ii. I. 165); *he's* (ii. I. 184); *she's* (ii. I. 544); *here's* (ii. I. 455); *time's* (v. I. 14); *I'm*=*I am* (iii. 2. 27).

In the verb *to have*, *I'd*=*I had* (iv. 2. 205); *I've*=*I have* (iv. I. 58).

In pronouns, *to't*=*to it* (i. I. 30); *'t was*=*it was* (i. I. 276); *do't* (iii. 3. 58); *is't* (iv. I. 23).

(ii) *At the end of a word.*—The loss of a final vowel before the consonant of the next word hardly occurs except in the word *the*. At the present day, in the North-Midland dialect, we hear *th' lad*, *th' man*, &c.

Shakespeare resorted to this *apocope* greatly in his later plays; in *Coriolanus*, for example, it occurs 105 times, in almost every case after a vowel. It is sometimes, but not always, represented in the printed text.

In *King John* we have several instances, *by th' mother's* (i. I. 163); *i' th' way* (i. I. 181).

(iii) *Within a word.*

(a) *In the inflexional suffix.*

The unaccented *e* of the verb and noun inflexions which we find in Chaucer was in the sixteenth century gradually becoming suppressed (where no sibilant preceded).

(a) *-es* (3rd pers. sing.) *-es* (plur. and gen. sing.). No trace of the former as a separate syllable, except after sibilants, is found in undoubtedly Shakespearian work; a few cases of the latter occur in early plays, but not in *King John*.

Here we find the sounded *'s* of the genitive suppressed even after a sibilant in *horse' back*, *hostess' door* (both ii. I. 289), *highness' tent* (ii. I. 544), *Alcides' shoes* (ii. I. 144), and perhaps *Lady Blanch* (=Blanch's, ii. I. 431).

(β) *-eth, -est*. Contraction is here practically universal in the later plays, except in *-est* of the superlative adjective.

We have here, however, even *eld'st* (i. I. 159 and ii. I. 177). So *bear'st* (i. I. 160); *mak'st* (iii. I. 263); *set'st* (iii. I. 264); *seest* monosyllable) (v. 7. 57); *sooth'st* (iii. I. 121).

(γ) *-en*. Preserved in *given*, &c.

(δ) *-ed* (past tense and participle).

Contraction usual except as in Mod. E. after *t* or *d* sound, e.g. *remitted*, *banded*. Even after a *t* sound, however, we have contraction in the forms *waft*=*wafted*, *p.p.* (ii. I. 73) and *heat*=*heated* (iv. I. 61).

However, Shakespeare had a certain freedom in using the uncontracted form where it was effective or metrically convenient.

Examples for the past tense are rare. In our play perhaps only *purposed* (iv. 2. 232). Examples for the past participle are rarest when the participle is used with the verbs *to have* or *to be*—as part of an active or passive verb, especially in the former case. We have examples of its use with *have* in *examined* (i. 1. 89); *conspired* (i. 1. 241); *married* (iii. 1. 301); *devoured* (v. 6. 41); with *to be* in *pleased* (ii. 1. 246); *censured* (ii. 1. 328); *advanced* (ii. 1. 207); *removed* (ii. 1. 282 and 318); *plagued* (ii. 1. 184); *finished* (ii. 1. 438); *canonized* (iii. 1. 177, but not in iii. 4. 52); *performed* (iii. 1. 269); *assailed* (iii. 2. 6); *stained* (iv. 2. 6); *disfigured* (iv. 2. 22); *embattailed* (iv. 2. 200); *endearèd* (iv. 2. 228); *promised* (v. 2. 112); *devoured* (v. 7. 64); *utterèd* (v. 7. 56).

The commonest cases of its occurrence are when used adjectivally, especially when used as an attribute. Less common are the cases of its use when standing after its noun with a verb or alone, e.g. *enraged* (ii. 1. 451); *cherished* (iii. 3. 24); *fixed* (iv. 2. 183); *sinewèd* (v. 7. 88); *possessed* (used predicatively, iii. 3. 41). Some participles in constant use as adjectives as *darned*, *blessed*, are generally uncontracted. So also the adjectives in *-ed*, *naked*.

In participles from verbs in *-y* the termination is contracted: *levied* (iv. 2. 112); *fantasied* (iv. 2. 144); *copied* (v. 2. 1); *propertied* (v. 2. 79).

With verbs ending with the sound *l*, *m*, *n*, *r*, such as *couple*, *fathom*, *threaten*, *scatter*, it is not easy always to say in the case of the past tense and s.p. whether the vowel heard before *l*, *m*, *n*, *r*, is kept and *-ed* syncopated or whether the elision occurs *before* the *l*, *m*, *n*, *r* (see § 2), and *-ed* is sounded, i.e. whether *purpled* (ii. 1. 322), *threatened* (ii. 1. 446), *cankered* (ii. 1. 194), should be read as we pronounce them with *d* for *-ed* or *purp-led*, *threat-ned*, *cank-red*, corresponding to *threat'ning*, &c.

(b) *Between two accented syllables.*

An unaccented middle vowel was often suppressed, wholly or partially. This was commonest when the unaccented vowel was preceded or followed by a liquid or 'vowel-like' (*l*, *m*, *n*, *r*). Such cases are treated below, § 2, § 3.

Other cases in the play are:—*majesty*¹ (iii. 1. 100), &c.; (but *ma'jesty*, iii. 1. 316); *charity* (iii. 4. 173); *remedy* (iv. 1. 91); *dishabited* (ii. 1. 220); *commodity* (ii. 1. 573); *innocent* (iv. 1. 25, &c.); *innocency* (iv. 3. 110); *invisible* (v. 7. 16); *medicine* (v. 1. 15), where Ff. have *med'cine*; *covetousness* (iv. 2. 29); *Salisbury* (iv. 2. 96, &c.); *shadowing* (ii. 1. 14); *swallowing* (iv. 2. 195); *Worcester* (v. 7. 99). The unaccented middle vowel is, however, sounded in *pu'issance* (iii. 1. 339); *pi'tiful* (iv. 3. 2), &c.

In such cases the syncopated or non-syncopated forms were used

¹ A dot under a vowel shows that it was suppressed in pronunciation.

(as with *-ed*) according to the exigencies of metre, the long forms usually being found at the end of lines.

§ 2. Loss of an unaccented vowel before *l, m, n, r* + vowel.

The liquids or 'vowel-likes' *l, m, n, r*, owing to their nature, exercise a special influence over vowels adjacent to them.

A vowel standing before *l, m, n, r*, tends to lose its own character, and all that is left is the obscure vowel sound which is part of the liquid. Thus the *o* in *prison* sinks to the sound heard before the *n* when we say *is n't it?*

If the liquid is followed by a vowel the vowel-sound which preceded it is lost, as we see at once when we turn *is n't* into *is not*.

Similarly the vowel sound represented by the *o* in *prison* tends to disappear at once when we turn *prison* into *prisoner* (*pris'ner*).

Examples of such loss abound:

Before *l*—*easily* (i. 1. 269, 515); *grovelling* (ii. 1. 305); *evilly* (iii. 4. 149); *perilous* (iv. 3. 13); *irregular* (v. 4. 54).

Before *m*—*vehement* (i. 1. 254); *enemies* (iii. 1. 102, v. 2. 29). But *e'nemies* (iv. 2. 171); *e'nemy* (iii. 1. 263).

Before *n*—*voluntary* (v. 2. 10); *Plantaginēt* (i. 1. 9), but *Planta'ginet* (v. 6. 11); *prisoner* (iii. 4. 7, 123), but *pri'soner* (iii. 4. 75); *wantonness* (iv. 1. 16); *businesses* (iv. 3. 158) and *business* (v. 2. 102); *threatener* (v. 1. 49, where Ff. have *threat'ner*), *threatening* (iii. 4. 120, &c.); *womanish* (iv. 1. 36); *passionate* ('*pash'nate*') (ii. 1. 544); *cardinal* (v. 7. 82), but *car'din'al* (v. 7. 92).

On the other hand, *ordinance*=*cannon*, which in Mod. E. has lost its *i* even in spelling, has its full sound in ii. 1. 218.

Before *r*—*voluntary* (v. 2. 10), *inveterate* (v. 2. 14), *temperate* (iii. 4. 12), *wandering* (iv. 1. 93), *ordering* (v. 1. 77), *degenerate* (v. 2. 151), *slanderer* (ii. 1. 175), *sland'rous* (iii. 1. 44), *unreverend* (i. 1. 127), *reverence* (iii. 1. 159), *several* (i. 1. 13), *differences* (ii. 1. 335, &c.), *different* (iii. 4. 60), *battery* (ii. 1. 382). Other cases are *glittering*, *inconsiderate*, *natural*, *unnatural*; but *na'tur'ally* (iii. 1. 15), *sovereignty*, *sovereign*, *humourous*, *dangerous*, &c. &c.

On the other hand *rememb(er)ance*, which in Mod. E. has lost *e* before *r* even in spelling, has its full sound in v. 2. 2.

The full forms are again found chiefly at the end of lines.

§ 3. Loss of an unaccented vowel before *l, m, n, r* final.

A stronger case occurs where the vowel-sound before *l, m, n, r* final is entirely lost, as when *prison* becomes first *prisn* (as we generally pronounce it) and then *prisn*.

We have such cases

Before *l*—*needl'* (v. 2. 157), where the word is so printed in the Ff. Though the suppressed sound was *written after* the *l*, it was sounded *before* it. Perhaps also *strangl'* (iv. 3. 129). But see Appendix II. (B) § 1. *Devil* is monosyllabic in ii. 1. 134, iv. 3. 100, but disyllabic in ii. 1. 128, iv. 3. 95.

Before *m*—No examples in this play.

Before *n*—*heaven* (i. 1. 84, &c.), *warrant* (iv. 1. 31), *irons* (iv. 1. 39), *given* (ii. 1. 58). Possibly *mountain* (iii. 4. 177). But disyllabic *heaven* (iii. 3. 27), *irons* (iv. 1. 1).

Before *r*—No certain example in this play, unless we count *spirit*, which is often monosyllabic through the suppression of one or other of its vowels. Cp. iii. 4. 18, iv. 3. 9. But disyllabic in iv. i. 110, &c.

§ 4. Intrusion of a new unaccented vowel through *r*.

The obscure vowel-sound which precedes *l*, *m*, *n*, *r* may give birth to a vowel forming a syllable. In the modern line

"By schisms rent asunder"

the vowel heard before the *m* of *schism* counts as a syllable in the verse.

The vowel-like *r* causes the development of a new vowel in *fare*=*fa-er* (v. 7. 35), *hour*=*hou-er* (iv. 3. 104, v. 7. 83). On the other hand, *fire* is monosyllabic in v. 1. 48, iii. 1. 278, and *fiery* disyllabic in ii. 1. 67, &c.

§ 5. Loss of final vowel before initial vowel of the next word.

The final vowel of *the* and *to* was probably often suppressed altogether before an initial vowel, as is indicated by the spellings *th'* (common) and *t'* (occasional), e.g. *th' advantage* (i. 1. 102), *th' unsettled* (ii. 1. 66), *th' invulnerable* (ii. 1. 252), *th' assistance* (iii. 1. 158), *th' eternal* (iii. 4. 18), *th' enfranchisement* (iv. 2. 52), *th' inheritance* (iv. 2. 97), *th' unowed*(?) (iv. 3. 147), *th' inveterate* (v. 2. 14), *to enforce* (i. 1. 18), *to acquaint* (v. 6. 25). Similarly *she adulterates* (iii. 1. 56), where the *Ff* have *sh' adulterates*.

Other final vowels rather formed a diphthong with the initial vowel of the next word, as

man' | y an Engl' ish moth | er ii. 1. 303).
so ug | ly a fiend' | (iv. 3. 123).

See § 6 (2).

§ 6. Slurring or consonantization of an unaccented Vowel before a Vowel in the same word or in the next word.

(1) *In the same word.*

An unaccented vowel preceding a vowel in the same word, with secondary accent, often ceases to form a syllable, through consonantization or slurring. Thus *dall'-i-a'nce* becomes *dall'-yance*.

Words in *-cion*, *-tion*, *-sion*, *-cious*, &c., undergo a further change, *c*, *t*, *s* combining with the consonantalized *i* to produce the sound *sh* or *zh*. So *incision* becomes *insi-zhon*, *gracious*, *gra-shous*, &c.

Shakespeare uses both the full and the contracted forms of these words, but the former by preference. Once again, the long forms occur most frequently at the end of a line.

Examples of contracted forms from this play are *Austria*, *glorious*, *industrious*, *hideous*, *contemptuous*, *virtuous*, *superfluous*, *victorious*, *behaviour*, *exterior*, *familiarly*, *mightier*, *easier*, *merrier*, *meteors*, *worthiest*, *bloodiest*, *possession*, *guardian*, *ocean*, *conscience*, *valiant*, *recreant*, *lineal*, *perpetual*, *continuance*, *ambitious*, *tedious*, *dispiteous*, *beauteous*, *idiot*.

The following forms occur uncontracted: — *meteors*, *worthiest*, *ocean*, *patient*, *conscience*, *obedience*, *prodigious*, *amiable*, *sociable*, *observation*, *usurpation*, *occision*, *suggestion*, *possession*, &c.

(2) *In the next word.* No examples in this play.

§7. Development of a vowel *i*, from consonant *i* (= *y*).

The opposite process to the last is seen in the word *Chatillon* (i. 1. 30), where the consonant *i* representing the *mouillé* sound (Fr. *Chatillon*) has become a vowel and forms a syllable.

The *i* of *minion* (ii. 1. 392), from Fr. *mignon*, has had a similar history.

This is not so with *Chatillon* in i. 1. 1.

§8. Loss of an unaccented vowel following an accented vowel.

Examples:—*being* (i. 1. 71, &c.), *shower* (v. 2. 50), *power* (ii. 1. 368, &c.), *prayers* (iii. 1. 293), *jewel* (v. 1. 40), *Lewis* (ii. 1. 425, &c.), *theatre* (ii. 1. 375), *liable* (ii. 1. 490), *violent* (v. 7. 49), *toward* (i. 1. 204). But in full, *being* (ii. 1. 425), *power* (iii. 1. 172), *bowels* (v. 6. 30), *liable* (iv. 2. 226), *quiet* (iii. 4. 134), *untoward* (i. 1. 243).

Probably in v. 2. 108, 'No, no, on my soul', the *o* of *on* was suppressed after the long vowel.

§9. Contraction of two vowels into one on the loss of an intervening consonant.

In all clear cases the consonant lost is *th* or *v*, and the second vowel is followed by *r* or *n*.

The adv. *even* is monosyllabic in 83 cases out of a hundred, and the frequent spelling *e'en* shows that the *v* was syncopated, not slurred. See §3 above. So ii. 1. 26, 29, 338, &c. *Even* as adj. (ii. 1. 399) or subs. is disyllabic. So *ever*, *never*, *over*, often written *e'er*, *ne'er*, *o'er*; e.g. *e'er* (i. 1. 46), *ne'er* (i. 1. 235), *o'er* (i. 1. 62), &c. But *ever* (i. 1. 31), *never* (iii. 4. 88).

The *th* is usually lost in *whether* (often written *where*), *whither*, *either*, *rather*, e.g. *whether* (i. 1. 75). But *whither* is a disyllable in i. 1. 209, and *either* used as a pronoun or adjective is a disyllable.

Under this head we may class the contractions of the personal pronouns with the verbs *will*, *would*, *have*, the intervening *w* or *h* being lost. These contractions are often not expressed in writing. *I've*, iv. 1. 58; *I'd*, iv. 2. 205; *I'd* (= *I would*), i. 1. 146; *I'll* (i. 1. 186, where Ff. have *ile*); *we'll*, ii. 1. 41. So in the word *toward*, prep., v. 3. 8.

§ 10. Loss of a final consonant causing syllabic lightening.
An example is *i' = in*, i. 1. 181.

B. VARIATIONS OF PRONUNCIATION IN REGARD TO THE ACCENT OF WORDS

In Shakespeare's time the word-accent was in the main fixed; even Romance words exhibit only few traces of the conflict between Romance and Germanic accentuation which gave variety to the language of Chaucer.

There was still, however, fluctuation (as even now) in the accentuation of *compounds* and *prefix-derivatives* of both Germanic and Romance origin. In the first case the fluctuations arose from the compound or derivative being felt, now as a single word (with accent usually on the *first* syllable), now as a group of words with accent on the most *important*, which are usually not the first. In Romance words fluctuation extended further.

§ 1. Germanic Words.

In v. 2. 109 *out'side*, where *we* should say *outside'*, although where *out'side* is contrasted with *in'side*, as in l. 110, we also should put the stress on the first syllable. In v. 2. 115 *out'look* or *out'look'* (verb) in the sense *outstare*. In iii. 1. 110 *sun'set*, the word being still felt as a compound.

§ 2. Romance Words.

In some cases of words derived from Latin, Shakespeare retains the original accent, while we have thrown the accent back according to the English accentuation-system: e.g. *ingrâte* (?), v. 2. 151, *contrâry*, iv. 2. 198 (but *con'trary*, iii. 1. 10), *aspect'*, ii. 1. 250, &c., *miséry*, iii. 4. 35.

In *revénue* (iii. 1. 169), *canon'ize* (iii. 1. 177, iii. 4. 52), we have now thrown the accent back on the first syllable, while in *chas'tise* (v. 2. 84), *perse'ver* (ii. 1. 421), *prin'cess* (ii. 1. 494), we have thrown it forward on to the last syllable, in the case of *chastise* through confusing the termination *-ise* with the suffix *-ize* (from the Greek) in words such as *penalize*.

In the words *ex'press* (iv. 2. 234), *su'preme* (iii. 1. 155), *de'test-âble* (iii. 4. 29), *con'summâte* (v. 7. 95) (unless in the last two words Shakespeare put the chief stress on the 3rd syllable, which bore the stress in Latin), *arch'bishôp* (iii. 1. 143), Shakespeare has yielded to the English tendency to throw back the accent where Modern English has not followed him,

In using foreign proper names, Shakespeare generally makes them conform to the English accentuation-system. Thus *Pan'dulph*, *Mil'an* (both iii. 1. 138), *Poi'tiers*, *An'jou*, *Tour'aine* (all ii. 1. 252), *An'giers* (ii. 1. 22, &c.), *Brit'ain* (= *Bretagne*) (ii. 1. 156), *Ca'llice* (= *Calais*) (iii. 3. 73), *Ly'mogës* (iii. 1. 114). On the other hand, he occasionally avails himself of the foreign accentuation: e.g. *Angiërs*

(ii. 1. 1), *Poitiers* (ii. 1. 487), and *Meloun* (= *Melun*) (iv. 3. 15, &c.). He sometimes makes a French final *e* or *es* (unaccented) count for a syllable in his verse, sometimes not. Thus *Vive le Roy* (v. 2. 104), *Ly' moges* (iii. 1. 114), but *Toutrain(e)* (ii. 1. 252, &c.).

APPENDIX IV

VERBS IN THE SINGULAR FORM WITH PLURAL SUBJECTS IN KING JOHN

On the evidence of the early editions, we are justified in concluding that a verb in the singular form was very often used by Shakespeare with a plural subject. I think it worth while to give here the cases occurring in *King John*. I adopt Dr. Abbott's classification (247, 333-336).

(a) Cases of inflexion in -s with two singular nouns as subject—

iii. 1. 105, "The grappling vigour and rough frown of war
Is cold".

iii. 3. 13, "When gold and silver *beck*s me".

iv. 1. 120, "That mercy which fierce fire and iron *extends*..."

iv. 2. 247, "Hostility and civil tumult *reigns*".

In these cases it may be said that the two words which are coupled together as the subject really constitute a *singular idea*, or, again, that the form of the verb is influenced by the word or expression immediately preceding.

(b) Cases of inflexion in -s where a plural subject *follows* the verb. Here it may be considered that at the moment of writing the verb, the subject had not been determined in the mind. These cases are common.

ii. 1. 543, "Where is she and her son?"

iv. 3. 3, "There's few or none".

(c) Cases of inflexion in -s with a relative pronoun as subject whose antecedent is plural.

ii. 1. 87, "Their proud contempt that *beats*..."

(Here the antecedent of *that* is *them*, implied in *their*. The interposition of the singular *contempt* may assist in producing the irregular construction in the relative clause.)

With this I couple a case of inflexion in -th:

ii. 1. 217, "those...stones
That, as a waist, doth girdle you"

(Here the interposition of the comparison 'as a waist' influences the form of the verb.)

(d) Cases of inflexion in *-s* when the subject is a plural subs. preceding.

- iii. I. 288, "Therefore thy later vows against thy first
Is in thyself rebellion to thyself".

(Here *is* is due to the fact that the true subject in the poet's mind is not 'thy later vows' but 'the taking of thy later vows'.)

- ii. I. 169, "His grandam's wrongs, and not his mother's shames,
Draws"

(Here the singular form is difficult to explain except by the confusion mentioned below.)

- ii. I. 234, "your king whose laboured spirits,
Forwearied in this action of swift speed,
Craves harbourage..."

(Here it may be said that owing to the interposition of the second line, the poet forgot the beginning of the sentence, and wrote *craves* as though to agree with 'the king who...'.)

To these cases I add two of inflexion in *-th*:

- ii. I. 250, "our arms, like to a muzzled bear
Save in aspect, hath all offence seal'd up".

(Here the form *hath* may be influenced by the interposition of a comparison to a singular object. But we may note that in v. 2. 135 the Ff. give 'this pigmy arms', as though *arms*, like *news*, &c., was sometimes thought of as a singular.)

- v. 2. 42, "great affections wrastling in thy bosom
Doth make an earthquake of nobility".

(Here, as Mr. Wright points out, *doth* may be explained on the ground that the virtual if not the grammatical subject is the wrastling or wrestling of the affections, not the affections themselves.)

Assuming then that there was a disposition to use the inflexions in *-s* and *-th* with a plural subject, especially in certain connexions (though the sense of grammatical propriety eventually overcame it), and that this disposition was shared by Shakespeare himself, as is proved conclusively by his rhymes, we may now ask if there was any cause to account for these facts? The cause probably lies in the grammatical confusion caused by the influence of one dialect upon another. In M.E. in the Northern dialect the plural of the pres. ind. of the verb had *-s* throughout. We see traces of this in modern Lowland Scotch, e.g. in Hogg's song, "When the kye comes hame". In the Southern dialect the termination was *-th*. If then a Northerner said, "they comes", and a Southerner, "they hath", Londoners might well grow accustomed to some confusion of forms. This explanation is suggested by Dr. Abbott, § 332. See *Henry V*, Appendix IV, p. 243, in this series, and for a fuller treatment of the subject Karl Pollert's dissertation *Die 3 Person Pluralis auf S bei Shakespeare* (Marburg, 1881).

APPENDIX V

PLAYS ON WORDS IN *KING JOHN*

- i. i. 18. enforce, forcibly.
 25. report, cannon.
 40-41. right, wrong.
 92-94. half-face, half-faced groat.
 130-133. will, will.
 154-155. follow, go before.
 207-209. a bastard.
 218-219. post, horn.
 231. Philip, sparrow.
 257-258. offence, defence.
- ii. i. 33. strong, strength.
 84-90. peace (6 times).
 118-119. usurp, usurping.
 123. queen, check (?).
 134. peace, crier.
 134-135. devil, devil.
 141-142. robe, disrobe, robe.
 146-147. crack, cracker.
 166-168. shames, shame, shames.
 169-170. pearls, fee.
 192-194. will, will, will, will, will.
 227-228. fire, fever.
 229-230. smoke, error.
 247-248. owe, owes.
 281-282. right, worthiest, worthiest, right.
 315-316. silver-bright, gilt.
 323. dyed, dying.
 371-372. king'd, king.
 447. match.
 470. knot, tie.
 499-500. shadow, son, sun, shadow.
 503-506. drawn, drawn, hang'd, quarter'd.
 534-535. assured, assured.
 563. departed, part.
 568. broker, breaks.
 590. angels.
- iii. i. 9. believe me, believe thee.
 11-15. fears, fears, fears, fears.
 82-83. holy day, holy day.
 102-103. in arms...in arms.
 180. room, Rome.
 183-190. law (7 times).

- iii. 1. 200-201. pocket, breeches.
 205-206. heavy, light.
 210-215. faith, need, need, faith, need, faith, need, need, faith,
 need, faith.
 219 220. hang, hang.
 270, &c. sworn, do, amiss, amiss, done, done, doing, done,
 doing.
 275. indirect, indirection, direct.
 280-287. sworn, swear'st, swear'st, swear, swears, forsworn,
 swear, swear, forsworn, forsworn, swear.
- iii. 3. 8-9. angels.
 64. keeper, keep.
- iii. 4. 5. run (?).
 23-24. counsel, redress, counsel, redress.
 147-148. safety, blood, bloody safety.
- iv. 1. 38. fairly, foul.
 59-60. iron, iron age.
 110-113. breath, ashes, breath, blush.
- iv. 2. 74-75. fearfully, do, feared, done.
 135-136. hear, worst, worst, unheard.
- iv. 3. 16-17. private, general.
 29-31. griefs, manners, reason, reason, gricf, reason,
 manners.
- v. 2. 61-64. purse, nobles, angel.
 166-167. beaten, cry, beaten.
 4. 37-38. fine, fine.
 5. 14. shrewd, beshrew.
 7. 34-35. fares, fare.
 41-42. cold, cold comfort.

GLOSSARY

'a (i. 1. 68; ii. 1. 136, &c.), *he*. The form is used in Shakespeare by well-bred persons as well as by the ignorant. From *ha* (= *he*), which occurs in M.E. (Kentish), and in a passage of dialect in Peele's *Sir Clyomon* (ed. Dyce, p. 515), '*ha wad stand still*'.

absey (i. 1. 196), A.B.C. A child's primer in question and answer. It would begin with the alphabet. The *New Eng. Dict.* quotes from H. Smith, *Sermons* (1593), 252, "This is the Abce, and Primmer, and Grammar, the first lesson and the last lesson".

advanced (ii. 1. 207), lifted on high. Cp. *Edward III*, i. 2. 52, "pikes advanc'd" (*i.e.* not trailed).

aery (v. 2. 149), brood (of an eagle). This is the only sense of the word in Shakespeare. Cp. *Richard III*, i. 3. 270, "your aery buildeth in our aery's nest". Of uncertain origin.

amazed (ii. 1. 226, 356; iv. 2. 137, &c.), dumbfounded (much more than 'astonished'). From prefix *a* and M.E. *masen*, to be confused.

amazement (v. 1. 35), consternation, bewilderment. See preceding word.

annoyance (iv. 1. 94; v. 2. 150), cause of hurt or pain. The word is used in Shakespeare not only of mental, but of physical hurt. Cp. *Richard II*, iii. 2. 16, "doing annoyance to the treacherous feet". The word comes from the O.F. *anoi-*

ance, *anuiance*, formed from *annuyer* (Mod. F. *ennuyer*) < Low Lat. *inodiare* (Lat. *odium*, hatred).

armado (iii. 4. 2), armada, armed fleet. From Spanish *armada*, past part. fem. of *armar*, to arm < Lat. *armare*. For the change of termination from *-ada* to *-ado*, see below, '*bastinado*'. Cp. *Edward III*, iii. 1. 64, "the proud Armado of King Edward's ships"; and *Comedy of Errors*, ii. 2. 140, "Spain who sent whole armadoes of caracks".

arras (iv. 1. 2), the hangings of the room, made of figured tapestry, called so from Arras in Picardy, where it was first manufactured. It was while hiding behind the arras that Polonius was killed by Hamlet (*Hamlet*, iii. 4. 23, &c.).

arrived (iv. 2. 115), landed (cp. l. 130). This is the strict sense of the word from O.F. *arriver* < Lat. *adripare*, to come to shore (*ad*, to; *ripari*, a bank).

avaunt! (iv. 3. 77), onward! begone! From O.F. *avant* (Mod. F. *avant*) < Lat. *ab ante*, before (literally 'from before').

bastard (ii. 1. 65, &c.), illegitimate son. From O.F. *bastard* = 'fils de bast', 'pack-saddle child'. The termination *-ard* has a slighting sense. Muleteers in inns slept on their pack-saddles instead of in bed.

bastinado (ii. 1. 463), a cudgelling. From Span. *bastonada*, from

baston, a stick. The termination *-ado* was often substituted in Elizabethan times for Fr. *-ade*, Span. *-ada*, and Ital. *-ata*, perhaps on the analogy of *renegade* < *renegado*. Cp. above, '*armado*'.

bear out (iv. 1. 6), justify. Cp. Marlowe, *Edward II*, i. 4. 280, "For howsoever we have borne it out, 'Tis treason to be up against the King".

become (ii. 1. 141; iii. 1. 50; v. 1. 55), grace, adorn. In Shakespeare a person is often said to 'become' his dress or surroundings. Cp. *Comedy of Errors*, iii. 2. 11, "Look sweet, speak fair, become disloyalty"; *Edward III*, ii. 1. 395, "The lion doth become his bloody jaws, And grace his foragement by being mild . . ."; and *Henry V*, iv. 2. 40, "Yon island carriages . . . Ilfavouredly" (= ill) "become the morning field".

Bedlam (ii. 1. 183), mad person. Bedlam (= Bethlehem) was the name of the old madhouse in London. Hence a lunatic is called "Tom o' Bedlam" (*Lear*, i. 2. 148), and 'a Bedlam' as here. Cp. *Lear*, iii. 7. 103, "Get the Bedlam to lead him".

behalf (i. 1. 7), cause. Cp. *Henry IV*, i. 3. 173, "in an unjust behalf".

beldam (iv. 2. 185), old woman. *Beldam* originally meant 'grand-mother', being formed by prefixing *bel*, expressing relationship (cp. Fr. *belle mère*), to *dam* = 'mother'. *Dam*, *dame* < O.F. *dame*, a lady < Lat. *domina*, lady.

bend (ii. 1. 37, 379; iv. 2. 51, 90), aim, direct.

beshrew (v. 4. 49; v. 5. 14), a curse upon. Used half-seriously. Cp. *Merchant of Venice*, ii. 6. 52, "Beshrew me, but I love her heartily". The word comes from the M.E. *bischrewen*, *beschrewen*, to curse, formed with the prefix *bi-* or *be-* from *schrewe* (adj. and

subs.), wicked, wicked one; from O.E. *screeawa*, a shrew-mouse, reputed to have a very venomous bite. Schmidt considers 'beshrew' to be 1st pers. ind. = 'I beshrew'. If so, for the omission of 'I' one may compare *Troublesome Raigne* (Hazlitt, p. 225), "Dare lay my hand". I incline to think, however, that 'beshrew' is 3rd pers. subj., and that, as in stronger forms of imprecation, the name of the Deity is omitted.

bottoms (ii. 1. 73), vessels. Cp. *Twelfth Night*, v. 1. 60, "the most noble bottom of our fleet". In *The Troublesome Raigne*, Chatillon says of King John's arrival in France—

"He will approach to interrupt my tale,
For one selfe bottoome brought vs
both to Fraunce".

bounce (ii. 1. 462), 'bang' (the report of a gun). The *New Eng. Dict.* quotes Defoe, *Reformation of Manners* (1702), Concl. 44, "These are the Squibs and Crackers of the law, which hiss and make a Bounce, and then withdraw". Cp. a stage-direction in Marlowe's *Faustus* ('Temple Dramatists' ed. p. 76), 'The Clowns bounce at the gate within'. The word was probably imitative of the sound.

bound, adj. (i. 1. 150), destined for a certain place. Formed, with excrescent *-d* (cp. 'drownd' from 'drown'), from M.E. *boun*, ready. Icel. *búinn*, prepared. The word is, therefore, not the same as 'bound', p.p. of 'bind'.

bound, verb (ii. 1. 431), **bound in** (ii. 1. 432), contain within bounds, enclose. The subs. *bound* (from which the verb is formed) is formed with excrescent *-d* (cp. *bound*, adj., above) from O.F. *bonne*, a boundary, from Low Lat. *bodina*, a bound. Cp. *embounded* (iv. 3. 137).

brabblers (v. 2. 162), broiler,

noisy fellow. From *brabble*, quarrel, which on Fluellen's Welsh tongue becomes 'prabble', "keep you out of prawls (=brawls) and prabbles" (*Henry V*, iv. 8. 69).

brace (v. 2. 169), to string up, make tight. From subs. *brace*, the thong for tightening the skins of a drum < O.F. *brace*, a clasp, orig. the two arms < Lat. *brachia*, *braccia*, the arms.

brave (v. 2. 159), vaunt, threat. Cp. *Titus Andronicus*, ii. 1. 30, "to bear me down with braves".

buss (iii. 4. 35), kiss. The *New Eng. Dict.* says it is apparently an alteration of the earlier *bass*. Cp. Lat. *basium*.

call (iii. 4. 174), a decoy-bird. The *New Eng. Dict.* quotes Massinger, *Parliament of Love* (1624), iv. 3, and Bradley, *Family Dictionary* (1725), s.v. Lark, "Those live Birds tyed to the Packthreads are nam'd Calls".

canker (v. 2. 14), corrosion, corruption. From O. Norm. Fr. *cancre* (Mod. Fr. *chancre*) < Lat. *cancrum*, acc. of *cancer*, a crab, gangrene. The word *canker* was applied (1) to a disease of plants; (2) to the caterpillar or canker-worm; (3) to the wild rose. The second sense occurs figuratively in iii. 4. 82. In ii. 1. 194, *canker'd* is 'corrupted, soured', like a bud devoured by the worm.

canonized (iii. 1. 177; iii. 4. 52), made a saint. *Canonize* is, properly, to place in the canon, or calendar of saints, according to the rules and ceremonies of the church. From Gk. *canōn*, a rule, a standard of life.

carriages (v. 7. 90). Probably not = 'vehicles', but 'loads (of baggage)'. Cp. *Merry Wives*, ii. 2. 179, "easing me of the carriage"; and *Acts of the Apostles* (A.V.), xxi. 15, "we took up our carriages".

centure (iv. 3. 155), girdle. The Ff. have *center* (cp. Ff. 'rounder', ii. 1. 259, and 'venter' = 'venture' in *Troublesome Raigne*, Hazlitt, p. 283). The *New Eng. Dict.* quotes A. Darcie's *Birth Heresies* (1624), xii. 51, "The Stole, Ephod, Zone, or Centure". From O.F. *ceinture* < Lat. *cinctura*, engirdling < *cingo*, I surround.

cockered (v. i. 70), pampered. The word is not found elsewhere in Shakespeare. The *New Eng. Dict.* quotes Fletcher's *Woman-hater* (1607), i. 3, "Our young wanton cocker'd heirs", and gives as the probable first meaning of the word 'to make a nestle-cock, chick, or darling of'.

coil (ii. 1. 165), ado, trouble. The *New Eng. Dict.* suggests that the word is a slang formation. At any rate its etymology is untraced. Cp. *Edward III*, iv. 6. 11, "What need we fight and sweat and keep a coil...?"

coldly (ii. 1. 53), without heat of passion. Cp. *Comedy of Errors*, v. 1. 272, "If he were mad, he would not plead so coldly".

conceit (iii. 3. 50), thought, intelligence, the powers of the mind. Cp. *Love's Labour's Lost*, ii. 1. 72, "his fair tongue, conceit's expositor", i.e. the interpreter of thought. From Lat. *conceptum*, past part. of *concipere*, to conceive.

conduct (iv. 2. 129), leadership, command; (i. 1. 29), escort.

controversy (i. 1. 44), dispute. Cp. *Merchant of Venice*, iv. 1. 155, "the cause in controversy between the Jew and Antonio".

convertite (v. i. 19), convert. Cp. Marlowe, *Jew of Malta*, i. 2—

"Gov. Why, Barabas, wilt thou be christened?"

Bar. No, Governor, I will be no convertite."

convicted (iii. 4. 2), defeated, vanquished. The *New Eng. Dict.* quotes L. Lloid's *Pilgrimage of Princes*, 11, "[Hippolita] being

convicted by Theseus...was married to him". *Convince* is used in a similar sense in *Cymbeline*, i. 4. 104. From Lat. *convincere*, past part. *convictum*.

cracker (ii. 1. 147), idle talker. From verb *crack*, in the sense 'talk' (now confined to Northern dialect). The *New Eng. Dict.* quotes Ashmole's *Theatrum Chemicum* (1652), cx. 208—"Be-ware... Of Boasters and Crackers, for they will thee beguile".

cry aim (ii. 1. 196), to give encouragement. Originally used of the bystanders at archery. Cp. *Merry Wives*, iii. 2. 45, "And to these violent proceedings all thy neighbours shall cry aim"; and Massinger's *Bondman*, i. 3, "while you...cry aim Like idle lookers-on". (We should probably write 'cry 'Aim!'' taking 'Aim!' as the spectators' shout of applause.) *Aim* is derived from O.F. *esmer* Lat. *aestimare*.

dear (i. 1. 257), grievous, heart-felt. Cp. *Richard II*, i. 3. 151, "thy dear exile"; *Henry V*, ii. 2. 181, "true repentance of all your dear offences"; *Hamlet*, i. 2. 182, "my dearest foe". *Dear* in this sense is derived (according to the *New Eng. Dict.*) from the O.E. *dēor*, hard, grievous, though it was associated in the minds of Elizabethan writers with *dear*, O.E. *dēore*, precious. The meanings of the two words meet in the sense 'heartfelt'.

depart with (ii. 1. 563), part with. Cp. *Two Noble Kinsmen*, ii. 1. 1, "I may depart with little while I live; something I may cast to you, not much".

discipline (ii. 1. 39, 261, 413), military science. Cp. *Henry V*, iii. 6. 12, "(The Duke of Exeter) keeps the bridge most valiantly, with excellent discipline".

discontent (iv. 3. 151), a mal-

content, mutineer. Cp. *1 Henry IV*, v. 1. 76, "fickle changelings and poor discontents".

dub (i. 1. 245), to make a man a knight by striking him on the shoulder with a sword. The word is found in the Anglo-Saxon *Chronicle* (1085). The O.E. *dubban* was perhaps from the Scandinavian, either directly or through French. In Old Swed. *dubba*=to strike.

embassy (i. 1. 6, 22; ii. 1. 44), message brought by an ambassador.

expedient (ii. 1. 60, 223), speedy, making speed. In iv. 2. 268, the sense is perhaps 'suitable', 'advantageous', as in *Much Ado*, v. 2. 85, "it is most expedient for the wise to be the trumpet of his own virtues". From Lat. *expedientem*, acc. of pres. part. of *expedire*, to disengage, to be advantageous.

expedition (ii. 1. 79), speed.

faint (v. 5. 4), spiritless. Cp. *3 Henry IV*, v. 4. 51, "women and children of so high a courage And warriors faint". Here the epithet is transferred from the actor to the act. From M.E. *feint* < O.F. *feint*, weak, pretended, orig. pp. of *feindre*, to feign < Lat. *fingere*, to form, feign.

faintly (iv. 2. 227), half-heartedly. Cp. *Richard II*, v. 3. 103, "He prays but faintly and would be denied". See above.

fear (iv. 1. 7; ii. 1. 383, 'soul-fearing'), frighten, affright. Cp. *Merchant of Venice*, ii. 1. 9, "this aspect hath feared the valiant".

feature (ii. 1. 126, iv. 2. 264), shape, make, fashion of body. The word is not used in Shakespeare for 'part of the face'.

fleet (ii. 1. 285), flit, fly. Especially used of a soul leaving the

body. Cp. *Merchant of Venice*, iv. 1. 135, "from the gallows did his fell soul fleet"; *Cymbeline*, v. 3. 25, "to darkness fleet souls that fly backwards"; Marlowe, *Edward II*, iv. 6. 104, "Spencer, I see our souls are fleeing hence"; and *Troublesome Raigne* (Hazlitt, p. 306), Meloun's last words, "My soule doth fleete, worlds vanities farewell". Represents M.E. *fleten*, O.E. *flēotan*, to float, flow. The modern verb *float* has taken the form of the subs. 'float' (O.E. *flōta*, a ship).

flesh (v. 1. 71), make fierce (by contact with fierceness). The *New Eng. Dict.* thus defines the word, "to reward a hawk or hound with a portion of the flesh of the game killed, in order to excite his eagerness in the chase. Hence to render an animal eager for prey by the taste of blood". Cp. 2 *Henry IV*, iv. 5. 133, "the wild dog shall flesh his tooth on every innocent"; and *Henry V*, ii. 4. 50, "the kindred of him hath been fleshed upon us".

fondly (ii. 1. 258), foolishly. The original sense of *fond* is insipid, foolish, from M.E. *fanned*, past part. of *fon*, to become insipid. From 'foolish', *fond* comes to mean 'foolishly tender', and then in a good sense 'tender, affectionate'.

forage (v. 1. 59), to seek prey, as a ravenous beast. From M.F. *fourrager*, *fourage*; O.F. *feurre*, from a Germanic root which gives O.E. *fōdor*, and Mod. E. *fodder*.

fulsome (iii. 4. 32), sickening, loathsome. Cp. *Twelfth Night*, v. 1. 112, "as...fulsome to mine ear as howling after music". The word is derived from adj. *full* + suffix *-some*.

guard (iv. 2. 10), adorn. The word is used of the trimmings of a coat. Cp. *Merchant of Venice*, ii.

2. 164, "a livery more guarded than his fellows"; and *Henry VIII*, Prol. 16, "a long motley coat guarded with yellow".

handkercher (iv. 1. 42), handkerchief, of which it is a corrupted form. *Kerchief* represents M.E. *curchief*, *couercchef* < O.F. *couvrechef*, literally 'a head covering' < O.F. *couvrir*, cover (Lat. *coopere*), and *chef*, head (Lat. *caput*).

harbourage (ii. 1. 234), shelter. From *harbour* + the suffix *-age* (Lat. *-aticum*). An earlier form is *herberg-age*. *Harbour* represents the M.E. *herberwe*. Though no O.E. form is preserved we have O.H.G. *hereberga* = army-shelter (*heri*, army, *bergan*, to shelter). We should expect the word to be 'harborough' in Modern English, and this form is found in *Arden of Faversham*, v. 1. 251, and in the place-name 'Market Harborough'. The termination has become *-our*, on analogy of 'honour', &c.

hatch (i. 1. 171; v. 2. 138), the lower part of a door which could be latched, while the upper part was open. The word, according to Skeat, meant originally 'latch' from O.E. *haca*, a bolt.

impeach (ii. 1. 116), accuse, charge. The orig. meaning was 'hinder', from O.F. *empescher* (where the *s* is merely a form of spelling), from Low Lat. *impedicare*, to fetter < *im-* (for *in-*), on, upon, and *pedica*, a fetter (*pēs*, foot).

importance (ii. 1. 7), urgent request. Cp. *Twelfth Night*, v. 1. 371, "Maria writ the letter at Sir Toby's great importance".

indenture (ii. 1. 20), contract, deed. Properly a deed with edge indented to correspond with the deed in the hands of the other party. From O.F. *endenture*, M.

Lat. *indentura*, Lat. *indentare* < *dens*, a tooth.

indigest (v. 7. 26), chaos. Mr. Wright says, "This appears to be a reminiscence of Ovid's 'rudis indigestaque moles'" ['rude and ill-assorted mass', applied to chaos]. As an adj. the word occurs in Sonnet cxiv. 5, 'monsters and things indigest'. The *New Eng. Dict.* gives no other instance of it as a substantive. From Lat. *indigestum*, unassorted < *in*, neg. prefix, and *digestum*, p.p. of *digero*, I assort.

indirectly (ii. 1. 49), out of the straight course, wrongly. Cp. *Henry V*, ii. 4. 94—

"Your crown and kingdom, indirectly held
From him the native and true challenger".

it (ii. 1. 160, 161), **his** (ii. 1. 95, 339; iii. 3. 11; iii. 4. 156, &c.). The old possessive of *it* (O.E. *hit*) was *his*, which was therefore as much a neuter as a masculine form. This is the form most usual in Shakespeare, and in our Bible as translated in 1611. In Shakespeare's time, two other forms of the possessive case neuter were in use, viz. *it* and *its*. For *it* as possessive, cp. *Hamlet*, i. 2. 216, "it lifted up it head"; and *Leviticus*, xxv. 5, originally "of it owne accord", where the form 'its' has since crept into the place of 'it'. The possessive *its* occurs only ten times in Shakespeare (spelt in the Ff. 'it's'). It does not occur in the Bible of 1611.

liable to (v. 2. 101), allied to, associated with; (ii. 1. 490), subject to. Cp. *Julius Caesar*, ii. 2. 104, "reason to my love is liable"; and *Edward III*, i. 2. 46, "Those are her own, still liable to her, And, who inherits her, hath those withal"; (iv. 2. 226), suitable to. Formed from Fr. *lier*, to bind < Lat. *ligare*, to bind.

liege (v. 1. 173), sovereign. From M.E. *lige*, *liege*, O.F. *lige*, *liege* < O.H.G. *ledic*, free to go, free. *Liege* was used in the Middle Ages, as here, of the 'liege-lord'; and also of his 'free companions'. In the latter use, however, the word changed in meaning, perhaps through being popularly connected with Lat. *ligare*, to bind. So we speak of "Her Majesty's faithful *lieges*" (=subjects).

line (iv. 3. 24; ii. 1. 352), to cover a garment on the inside; so, in a general sense, to fortify, strengthen. In iv. 3. 24 both senses are seen. For the secondary sense, cp. *Henry V*, ii. 4. 7, "to line and new repair our towns of war".

manage (i. 1. 37), administration. From O.F. *manège*, Lat. *managium* < *manus*, 'hand'. Perhaps the word here is, however, a noun formed from the verb 'manage'. Cp. *Edward III*, iii. 3. 223—

"That, courage and experience join'd in
one,
Your manage may be second unto none".

marry (i. 1. 236, &c.), originally an invocation of the Virgin 'Mary'.

maul (iv. 3. 99), belabour, beat. From M.E. *mallen* < O.F. *mailler* < Low Lat. *malleare*, to hammer < Lat. *malleus*, a hammer.

maw (v. 7. 37) stomach. M.E. *marwe* < O.E. *maga*, cognate with the German *magen*, stomach.

mew up (iv. 2. 57), shut up, confine. Cp. *Richard III*, i. 1. 38, "This day should Clarence closely be mew'd up". The word properly means 'to shut up in a mew or mue', which was a cage in which hawks were kept while moulting. < O.F. *muer*, to moult < Lat. *mutare*, to change. Stables have come to be called *mews*, because in 1534 "the royal stables were rebuilt in a place where the royal falcons had been kept".

minion (ii. 1. 392), a favourite, darling. From O.F. *mignon*, formed from the root of O.H.G. *minna*, M.H.G. *minne*, love.

module (v. 7. 58), a mere image or representation. Cp. *All's Well*, iv. 3. 114, "Bring forth this counterfeit module". From Lat. *modulus*, a measure.

more (ii. 1. 34), greater. *More* is the comparative of *much*. Cp. *Hamlet*, i. 1. 8, "For this relief much" (*i.e.* great) "thanks"; and *Lucrece*, 332, "to add a more rejoicing to the prime".

nice (iii. 4. 138), scrupulous, fastidious: so that 'makes nice of' = 'is fastidious about'. The word is from the O.F. *nice*, simple < Lat. *nescium* (acc.), ignorant. The word in English had in turn the meanings 'foolish', then 'fastidious', and (when transferred from the person to the thing) 'choice'. Cp. Glossary, '*fondly*', which has a similar history.

owe (ii. 1. 109, 248; iv. 1. 123; iv. 2. 99), own. The verb *owe*, meaning (1) to possess, (2) to be bound to pay (its only meaning in present-day English), comes from M.E. pres. infin. *owen*, *awen* (used in the same senses), < O.E. *ágan*, to possess. From *áhte*, the past tense of *ágan* (= 'I possessed') comes our *ought*, I am bound (morally); from *ágen*, its past part., comes our adj. *own*, and the new verb *own*, to have as one's own, to possess.

painfully (ii. 1. 223), laboriously. Cp. *Love's Labour's Lost*, i. 1. 74, "painfully to pore upon a book".

passionate (ii. 1. 544), in violent grief. Cp. *Arden of Feversham*, iii. 5. 45, "How now, Alice? what sad and passionate?" and Marlowe's *Faustus*, 3. 87, "What

is great Mephistophilis so passionate, For being deprived of the joys of heaven? Learn thou of Faustus manly fortitude". Cp. also *Titus Andronicus*, i. 1. 106, "A mother's tears in passion for her son".

peevish (ii. 1. 402), childishly wayward. Cp. *Merry Wives*, i. 4. 14, "His worst fault is that he is given to prayer; he is something peevish that way".

pell-mell (ii. 1. 406), in confusion (as in a hand-to-hand fight). From O.F. *pelle melle*, or *pesle mesle*, lit. "stirred up with a fire-shovel", from *pelle*, a fire-shovel (Lat. *pala*, a spade) and *mesler*, to mix (Low Lat. *misculare*, to mix < Lat. *miscere*, to mix). Or perhaps, as Whitney suggests, the word is a mere reduplication from *mesler*, like 'mish-mash', 'higgledy-piggledy'.

presence (i. 1. 137), personal appearance. Cp. *Troilus*, iii. 3. 272, "I will put on his presence".

quarrel (v. 7. 91), cause in which one fights. Cp. *Lear*, v. 3. 56, "the best quarrels, in the heat, are cursed By those that feel their sharpness". From M.E. *querere*, < O.F. *querere*, < Lat. *querela*, a complaint.

quote (iv. 2. 222), to set down (as in writing). Cp. *All's Well*, v. 3. 205, "He's quoted for a most pervidious slave"; and Webster, *White Devil* (ed. Dyce, p. 27), "you possess a book . . . wherein you have quoted . . . The names of all notorious offenders". From O.F. *quoter*, *coter* < Lat. *quotare*, to mark off into chapters and verses < *quot*, how many?

ransack (iii. 4. 172), pillage. From M.E. *ransaken* < Icel. *rann-saka*, from *rann*, a house (earlier, *rasn*), and *saka*, to fight, harm. The sense of the word in English

seems to have been affected by association with 'seek'.

rebuke (ii. i. 9), restrain, put down. Cp. *Henry V*, iii. 6. 128, "we could have rebuked him at Harfleur".

recreant (iii. i. 129, &c.), cowardly, renegade. From O.F. *recreant*, one who gives up the fight < Lat. *recrudentem*, acc. of pres. part. of *recredere*, to own one's self beaten (post-classical).

regreet (iii. i. 241), greeting, salutation. The word is found again as a noun in *Merchant of Venice*, ii. 9. 89; as a verb it occurs three times in *Richard II*. The word is formed from *greet* (O.E. *grētan*) by prefixing the Latin *re-*.

religiously (ii. i. 246; iii. i. 140; iv. 3. 73), under a solemn obligation. Perhaps in iii. i. 140, the sense may be "in the name of religion". Cp. iii. i. 229 *n*.

remorse (ii. i. 478; iv. 3. 50, 110), compassion, tenderness. Cp. *Merchant of Venice*, iv. i. 20, "mercy and remorse"; and Peele, *Sir Clyomon* (ed. Dyce, p. 500), "taketh no remorse of women-kind, but doth devour all such as are astray". From M.E. *remors* < O.F. *remors* < Low Lat. *remorsus*, compunction.

retire (ii. i. 253, 326 and v. 5. 4), retreat. A favourite word with Shakespeare. Formed from the verb *retire*.

retire themselves (v. 3. 13), retreat. *Retire* is used by Shakespeare (1) transitively, as in *Richard II*, ii. 2. 46, "retire his power"; (2) reflexively, as here and in *Tempest*, v. i. 310, "retire me to my Milan" (compare French *retirer*, *se retirer*); (3) most commonly, intransitively (the modern use), as in *Tempest*, iv. i. 161, "retire into my cell and there repose". The French *tirer* is apparently of Germanic origin.

retired (v. 4. 53). Perhaps, as Schmidt says, an active past part. (like 'gone', 'died'), and so belonging to the intrans. verb *retire*. See above.

round (ii. i. 566), whisper. Cp. *Spanish Tragedy*, i. i. 81, "Forthwith, Revenge, she rounded thee in th' ear"; and Latimer's 5th *Sermon before Edward VI*, "one rounded another in the ear". *Round*, from M.E. *rounen*, O.E. *rūnian* < *rūn*, a secret. For the excrement -d of round, see Glossary, 'bound, adj.'; 'bound, verb'.

scamble (iv. 3. 146), tussle, struggle. Cp. *Henry V*, i. i. 4, "thescambling and unquiet time"; v. 2. 196, "I get thee with scambling and thou must . . . needs prove a good soldier-breeder"; and *Merry Devil of Edmonton*, iii. 2. 157, "leave us to scramble for her getting out". In Marlowe's *Jew of Malta*, i. i, the word = 'get by rough means', "We have scrambled up more wealth, &c.". Etymology uncertain.

scroyles (ii. i. 373), scabby fellows, rascals. From the O.F. *escroelles*, M. Lat. *scrofellae*, the scurvy.

secure (ii. i. 27; iv. i. 130), **securely** (ii. i. 374), without anxiety or fear. From Lat. *securus*, in the same sense.

shrewd (v. 5. 14), bad. *Shrewd* originally = accursed, being the past part. of M.E. *schrewen*, to curse. See Glossary, 'beshrew'.

sirrah (i. i. 90, &c.), sir (used to inferiors). According to Skeat, from Icel. *sira*, *sirrah*, a term of contempt, originally used in a respectful sense, from O.F. *sire* (which gives E. *sir*), a weakened form of *senre*, from Lat. *senior*, older. The Lat. acc. *seniorem* gives the Fr. *seigneur*, Ital. *signor*, &c.

souse (v. 2. 150), swoop down

on, pounce on. Whitney considers the word a variant of *source*, to swoop (< Lat. *surgere*), by confusion with *souse*, to plunge in water (< Lat. *salsare*, to plunge in salt).

sound (v. 6. 22), swoon. For the excrescent -d, see Glossary, 'bound', adj.; 'bound', verb; 'round'. From M.E. *swounen*.

tarre (iv. 1. 117), incite. From M.E. *terren*, *terien*, to incite.

tottering (v. 5. 7). Most editors take this as another form of 'tattering', and interpret it as 'falling into rags'. The form *tottered* = 'tattered' occurs in Marlowe's *Edward II*, ii. 3. 21, "This tottered ensign of my ancestors"; in *Henry IV*, iv. 2. 37, "a hundred and fifty tottered prodigals"; and (in the Qq. 1, 2) in *Richard II*, iii. 5. 52. So the Qq. in *Hamlet*, iii. 2. 11, read "tear a passion to totters". There seems, however, to be no evidence for 'totter' or 'tatter' in the neuter sense, 'fall into rags'.

On the other hand, as Fleay points out, *totter* sometimes = 'to swing or sway in the air'. He quotes *Spanish Tragedy* ('Temple Dramatists Series, p. 90), "behold a man hanging and tottering and tottering as you know the wind will wave a man". Others add: Fletcher and Shirley, *Nightwalker*, iii. 3, "I would lose a limb to see their roguiships totter" (i.e. swing on the gallows); and Trevisa's *Polychronicon* (Rolls edition, ii. 387), "men of Athene heng vp ropes in þe ayer and men totrede þeron and meued hider and þider" ("ad quos homines innexi huc et illuc agitantur"). It is therefore somewhat uncertain if the word here may not = 'faunting in the breeze'.

towers (v. 2. 149), soars. Used of a bird of prey. Cp. *Lucrece*, 506, "which, like a falcon tower-

ing in the skies, Coucheth the fowl below".

train (iii. 4. 175), entice. Cp. *Comedy of Errors*, iii. 2. 45, "train me with thy note, to drown me"; and Beaumont and Fletcher, *Knight of the Burning Pestle*, iii. 4. 68, "in courteous wise This giant trained me to his loathsome den". From O.F. *trainer* < Low Lat. *trahinare*, to drag along < Lat. *trahere*, to draw.

treaty (iv. 1. 481), proposal tending to agreement. Cp. *Antony and Cleopatra*, iii. 11. 62, "I must to the young man send humble treaties". From M.E. *trety* < O.F. *traitē*, *traictē* < Lat. *tractatus*.

trick (i. 1. 85), a peculiar trait or expression. Cp. *Lear*, iv. 6. 108, "the trick of that voice I do well remember"; and *All's Well*, i. 1. 107, "every line and trick of his sweet favour" (*favour* = *face*).

truce (iii. 1. 17), peace. The word is properly a plural = 'pledges, promises of truth', from *trew*, a pledge < O.E. *trēowa*, *trīwa*, a pledge, compact < *treowe*, adj., true.

trumpet (ii. 1. 198), trumpeter. Cp. *Henry VI*, v. 1. 16, "go, trumpet, to the walls, and sound a parle".

unadvised (ii. 1. 45, 191; v. 2. 132), thoughtless, headstrong (in the first passage as an adv.).

vild (iii. 1. 165; iii. 4. 19, 138; iv. 3. 48; &c.), vile. The spelling with excrescent -d (see Glossary, 'bound', 'round', 'sbound') is common in the Ff. *Vile*, however, (without -d) is as common, e.g. at ii. 1. 509, 577, 586 of this play.

voluntaries (ii. 1. 67), volunteers. Cp. *Troilus*, ii. 1. 106, "Ajax was here the voluntary".

wall-eyed (iv. 3. 49), with glaring eyes. "The word properly describes an eye in which the iris is discoloured or wanting in colour. This gives it a fierce expression" (Wright). See *Titus Andronicus*, v. 1. 44. Whitney derives it from the Icel. *vagl-eygr*, wall-eyed, where *vagl* = an eye-disease, and *eygr*, properly *eygðr* = 'eyed'.

wanton (iii. 3. 36), sportive, playful; (v. 1. 70), an effeminate youth. Cp. *Richard II*, v. 3. 10, "young, wanton, and effeminate boy". From M.E. *wantoun*, unrestrained < *wan-*, a negative prefix, and *towen* = O.E. *togen*, pp. of *téon*, to draw, educate. The word exactly corresponds to the German 'ungezogen', ill-brought-up, naughty.

wantonness (iv. 1. 16), sport-

iveness, sport. See preceding word.

welkin (v. 2. 172), sky. From M.E. *welkin*, *welkne*, *wolcen* < O.E. *wolcnu*, clouds, plural of *wolcen*, a cloud.

wink (ii. 1. 215), to close the eyes (cp. *Venus and Adonis*, 122, "I will wink, so shall the day seem night"; and *Sonnet*, xliii. 1, "when most I wink (*i.e.* in sleep), then do my eyes best see"); (iv. 2. 211), to give a significant glance (cp. *Titus Andronicus*, iii. 2. 43, "Nor wink, nor nod, nor kneel, nor make a sign").

wounds (ii. 1. 466), 'Swounds, *i.e.* God's wounds, an oath by the wounds of Christ. Similar oaths are 'Sdeath, 'Sblood.

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